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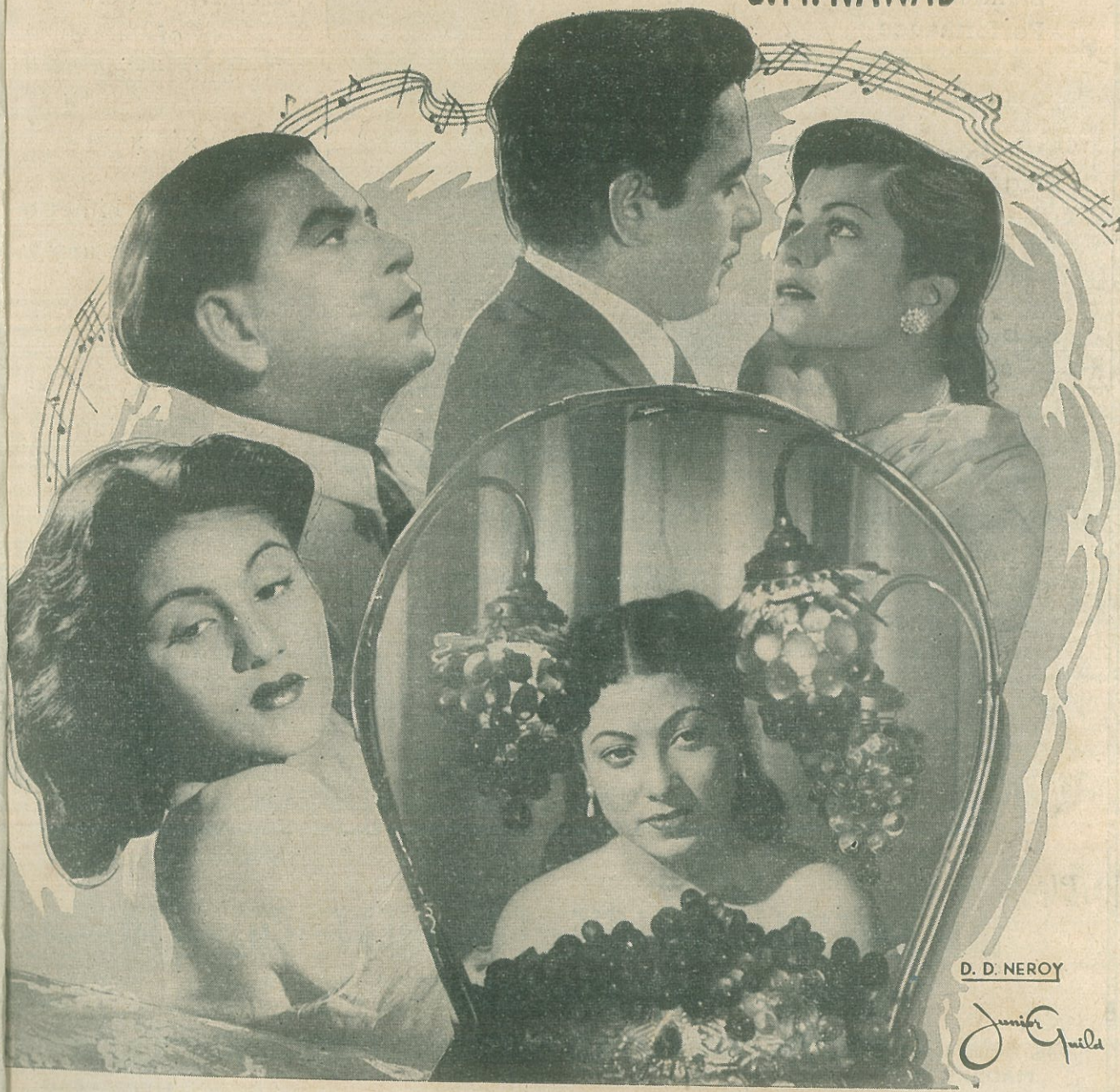

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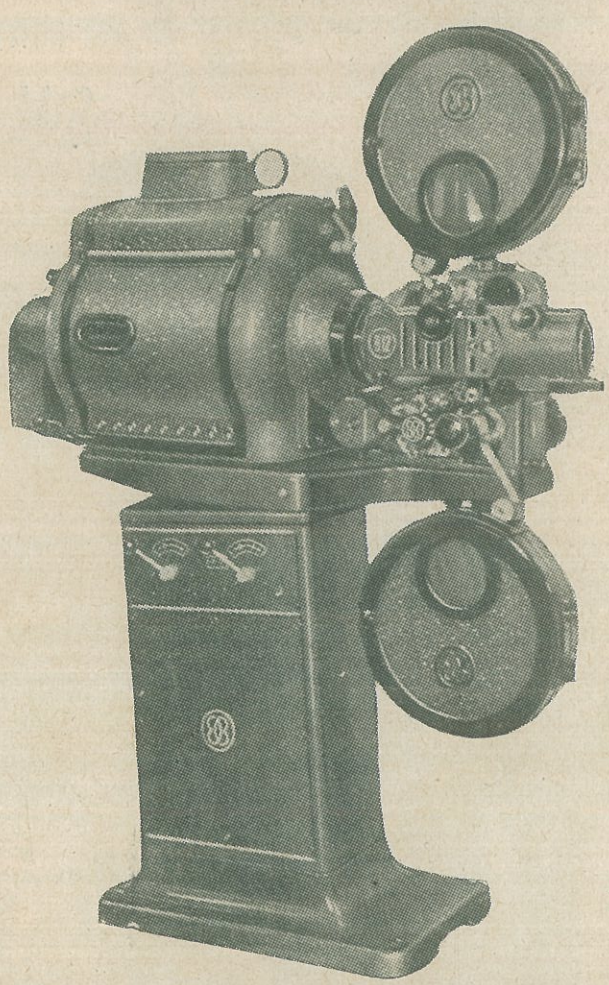

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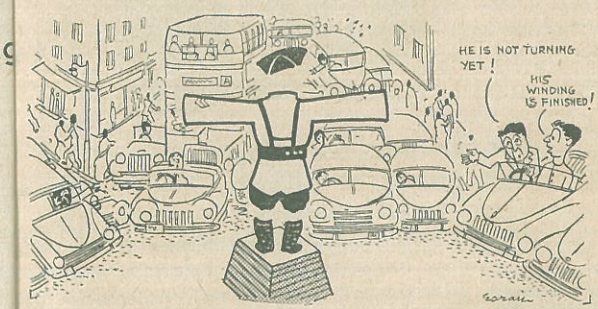
Murder A Day

Bombay, the first city in India, has 40,000 private otor cars and 30,000 motor lorries. These 70,000 etrol-driven speed demons, constantly rushing er the city streets, kill, according to the Coroner's atistics, one man every day. That is a modest murder a city of three million people. The number of aimed and injured, however, is not known. In India, e count the dead faster than the living because the ad are disposed of quicker.

The Bombay City Police try to solve this problem murder a day under the speeding wheels in a geome- ical manner. They draw or build on the roads lines, als, circles, squares, triangles, rectangles, quadrangles d all the other shapes known and unknown to the mortal Euclid. Having drawn the shapes, they plant their centres something that looks like a man dressed blue and white. This gadget is called the Traffic liceman. It is a dark object, 5 feet 4 inches in height, rapped in blue with a dash of white on what look like man arms. At regular intervals, it turns on its own is and we suddenly see a rush of cars speeding away om this ingenious device which does not seem to have y face or features leave alone breath or emotions.



Add to this traffic gadget, a speaking bus coughing t hoarse and unintelligible sounds in English and Hin- stani telling the car drivers and pedestrians what not do after it is done and a squad of dare-devil race ivers who themselves break the law in teaching others respect it and you have all that the guardians of law to prevent one of us from journeying to Thy King- m Come every day.

Like the allopaths, the City Police treat the mptoms of the disease without worrying about its se and when the daily murder is committed they wd over the dead body like hungry vultures sizing up the flesh and while doing so often allow the murderer to escape.

The murderer is usually the motor driver and this is one criminal in a civilized city which the Police rarely study carefully. This criminal can be classified in several distinct types in a city like Bombay.

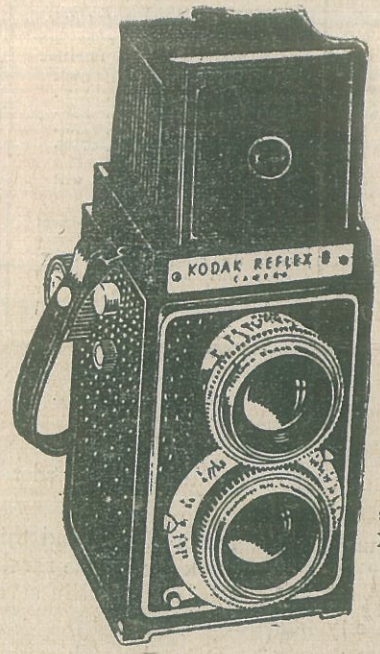
Let us take the Private Car Driver! This type admits two sub-sections: the General and the Special, The General one is in majority and you find him at every second steering wheel in the city. He is sleepy, amateurish, uncouth and uneducated. He is usually a man from the villages who comes to the city and begins his training by washing the cars. Within a year, after driving the cars in and out of the garages, he takes a Learner's License and with a bit of luck and often a bit of bribe manages to secure a regular driver's license. Having got his license, he begins his highway adventure of saving his employer's neck three times a day by smashing mudguards, lights, bonnets and other parts of the cars. He is a man who strongly disapproves the shapes in which manufacturers send out the cars to India and within a few months, he has his car in a shape even its manufacturer won't ever recognize. He has a license in which his instructions are printed with illustrations, a bright idea of some Police idiot, but the driver cannot read them being usually illiterate.

In the Bombay city driving licenses the instructions on the license are usually printed in Marathi and English. But the drivers employed in the city belong to as many as twenty three language groups: English, Marathi, Gujarati, Sindhi, Urdu, Hindi, Gurumukhi, Telugu, Tamil, Malayalam, Tullu, Kanarese, Konkani, Portuguese, Bengali, Sinhalese, Cutchi, Pushtu, Kashmiri, Nepali, Oriya, Bihari and Brij.

If the City Police Chief expects all these groups to understand his driving instructions either in English or in the regional language, he is living in a fool's paradise. And yet from thousands of red license books, the instructions stare at the drivers and most of them wonder what they mean.

Has any licensing officer ever made any driver read or recite those instructions? We don't expect this question to be answered.

The old family driver enjoys a special position in the Private Car Driver class. He is usually the grey-haired Maratha employed by the over-aged rheumatic Parsi rich man. He is old, his owner is old and his car



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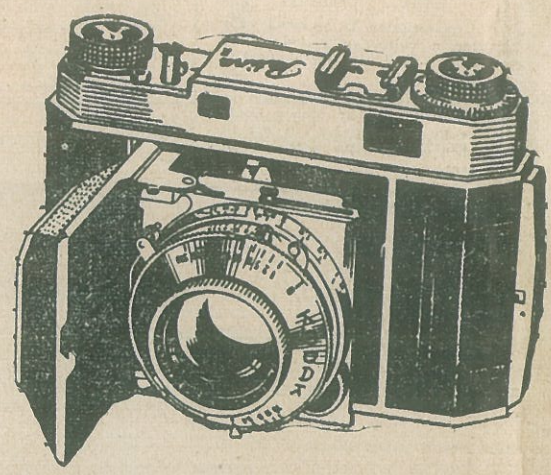

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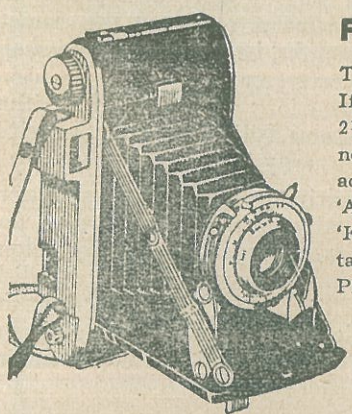

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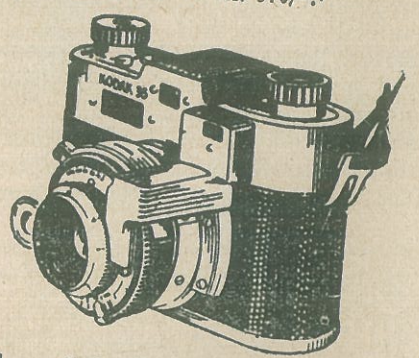

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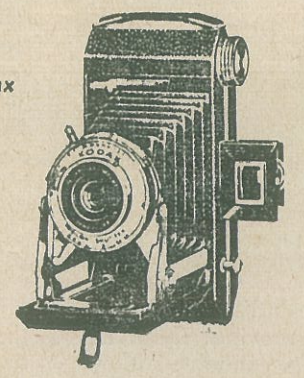

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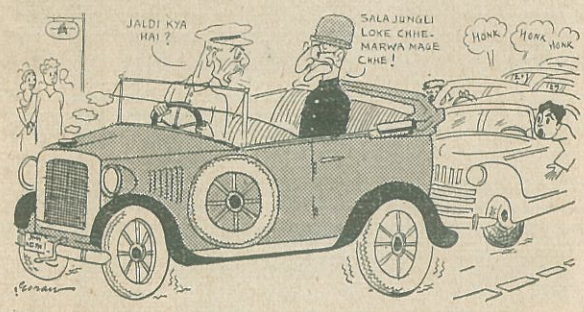
is old. In the morning his duties are to get the drugs and the doctors and take the car and the owner for a constitutional drive in the evening. You can spot this type easily if you know some of the 20-year old models of cars or if you can measure an uniform speed of 20 miles per hour or if you are sensitive to some putrid smoke coming out from an ever-coughing silencer. If the car is at rest, then both the owner and the driver cannot be mistaken. They have the same registration number as the car.

This Family Driver taking the old rheumatic Parsi for his daily constitutional drive at an uniform speed of 20 miles per hour, constitutes a great danger in a city with its fast-moving traffic. While his old, broad cab completely blocks the view in front, its low speed puts all the cars behind out of their natural stride. And if you honk and request for your right of way, both the owner and the driver look back at you with indignation and contempt worthy of their age and grey hair.



In America motor traffic has both minimum and maximum speeds and their local rheumatic 'Parsis' have a lane entirely to themselves to perambulate at their own speed. As American roads sound like a rash dream in India, we can at least stop these old family cabs rolling over certain roads during the busy hours by insisting upon a minimum speed.

Let us now come to the Owner-Driver. In a city like Bombay, crowded with different races and communities, the Owner-Driver has numerous racial and individual traits. As all these are displayed on the road, life in Bombay is not exactly a safe proposition. If we say that these Owner-drivers have turned the city roads into jungles, we may be accused of underestimating facts.

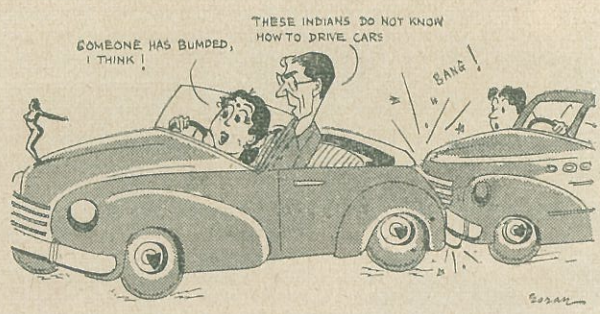
The Parsi road-hog is usually a smart driver. In his thirties, he is quick with his brakes if he sees a young one at the bus stand. He has had driving experience in the States and on the Continent and being rich he usually drives a powerful car. He rarely kills others being quick in control of the car but often dies himself by striking a tree or jumping over an embankment. And then because he was both rich and young we all feel sorry for him when we read of the tragedy in the newspapers next day. No law in the world can control the bubbling enthusiasm of the young Parsi road-hog. He needs twenty more years in age, a nervous wife, two screaming children and the devil's patience to slow him down.

War profits and Congress corruption have brought on the road a new type of an Owner-driver. He is the young Marwari, heir to several blackmarket millions.

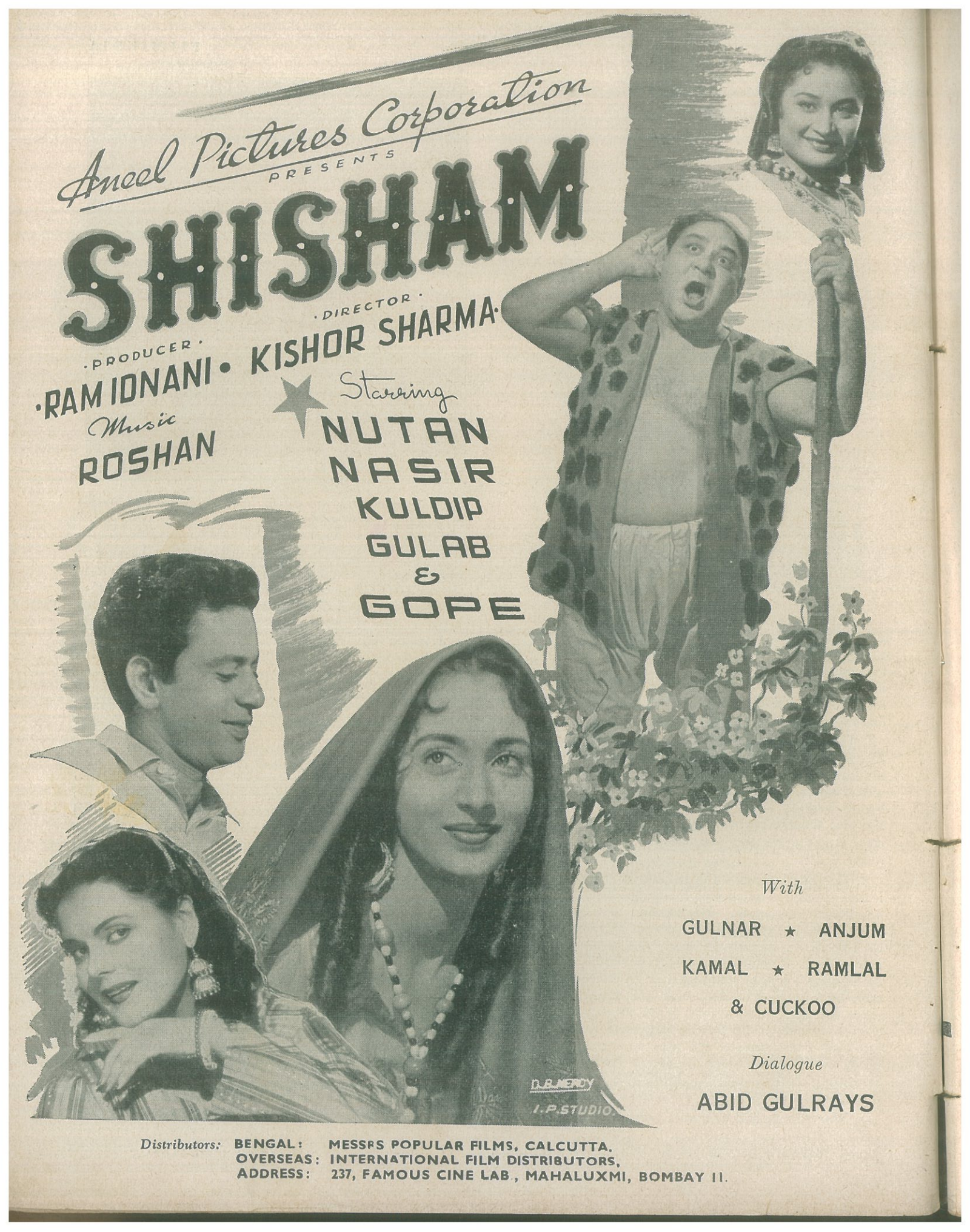
It is a romance in the clouds between Jairaj and Nargis in "Sagar", produced and directed by P. Jairaj for P. J. Film Unit Ltd.

His car is, of course, big and powerful but because it never ceases to be a nine days' wonder to him, it is always overfull with his cronies. This lad drives at different speeds but he never travels at 60 miles, because a mile a minute shocks his mathematical brain and makes him cautious but his speedometer pointer constantly dances between 15 and 50 as he and his cronies discover young women on the road. And then they all cough and giggle to attract the attention of the women and having done that speed up the car again. Very often these Marwari owned cars end on the pavements for repairs.

With the emancipation of our women as the fanatic vogue of the day, we often see the short and plump Gujarati woman in her early thirties sunk low in the driver's seat and with a constantly craned neck and popping eyes driving a big car of which she can see neither the bonnet nor the mudguard. She is the road mariner who navigates the car with the help of the little doll stuck on the radiator.



She starts and stops the car with a jerk and as this manoeuvre is always sudden and unexpected, you cannot help kissing the dear lady's car either in the front or in the back wherever you are lucky to be. After that



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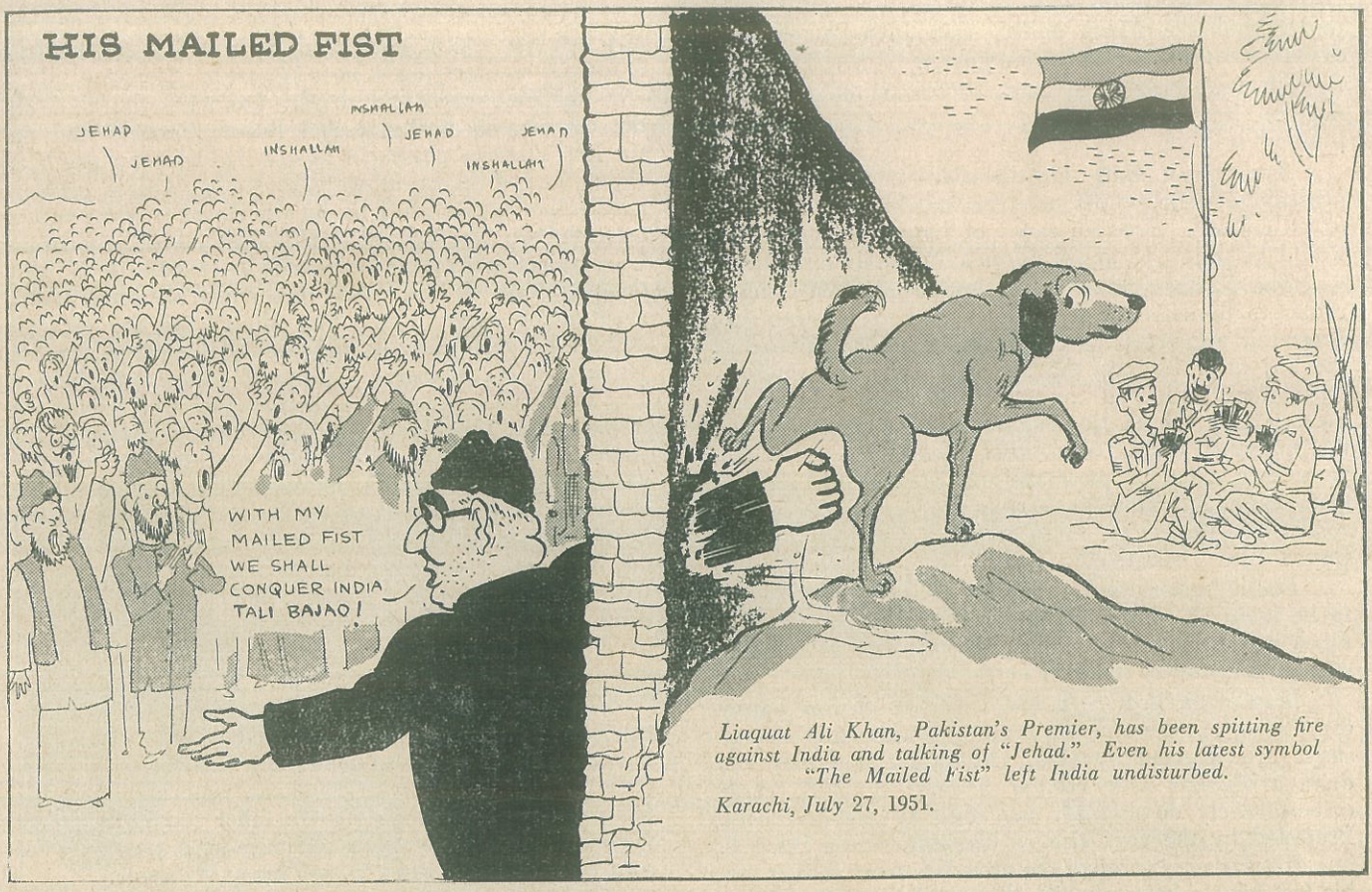


Liaquat Ali Khan, Pakistan's Premier, has been spitting fire against India and talking of "Jehad." Even his latest symbol "The Mailed Fist" left India undisturbed.

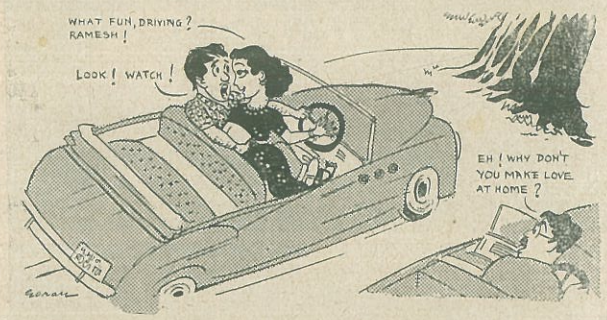
Karachi, July 27, 1951.

small intimacy, she looks at you quite offended and then you give her a weak smile in explanation before she drives away but not without saying that people in India don't know how to drive a car. And the delicate young Gujarati man with thick eye glasses sitting by her side agrees completely and recalls a couple of motoring incidents they had together while motoring through the States. (That is the United States and not the extinct Indian States).

The Boy-friend owner-driver is another menace of the road. He usually operates in the afternoons with a car either owned by his father or inherited from him. Either in college or with the college smell still fresh on him, he spends his afternoons teaching motor driving to his girl friend. This is a very loving occupation though rather hazardous. If you happen to be on a hill top looking down at this training course being given on the road below, you really enjoy the operation. But if you happen to be in another car behind the lovers, then you try to remember whether you have paid the last premium on your life policy.

This boy-friend—girl-friend course in motor driving is really simple. The girl grabs the steering wheel with her two hands and takes the car where it goes while the boy has his left arm round the girl and with the right one he straightens the car just in the nick of time before it jumps over the pavement. Then the girl giggles and the boy takes a puff of smoke and the manoeuvre begins all over again.

After about three thousand giggles spread over, say, fifteen days, we discover the same pair in the car again. This time the girl's legs seem entwined with the boy's. But it is not that bad. The girl has one foot on the accelerator and one on the clutch pedal and to give her as much freedom of movement as possible the boy has squeezed himself into the right corner, though the left arm is still round the girl's waist and the right one touches her sensitive spots at times while controlling the car.



The car now jumps up and down as it travels along the road and if you count the jumps you can more or less know how many accidents that right hand suffers in fifteen minutes.

As laws don't apply to lovers, it is always safe to take the first turning to the right and change your route to your destination.

The unlicensed young brat, without even a Learner's License, is usually a rich man's apple of the eye. He has a weakness for municipal trees and lamp posts. As his father is always ready to compensate both the

police and the Municipality, this juvenile criminal always escapes the legal consequences of his act.

Then we have three types of drivers in our transport services: the taxi driver, the lorry driver and the public bus driver.

Apart from their identification in a mechanical profession, these people must be immediately classified as an entirely different race of living creatures. It would be unjust to apply normal human laws to them.

The Bombay taxi driver knows all the longest routes to the shortest destinations and the story of the American who travelled twenty miles before he reached the Taj after leaving the Metro Cinema is almost a proud family legend among the taxi drivers. The average taxi cab in Bombay reveals its temper during the monsoon when the window glasses get stuck and passengers have to push the cabs before the engines start coughing. How these cabs are passed for speedy road traffic in a city must remain a mystery of the City Police Department.

Faulty meters and rude service have long ceased to be items of complaint but one does expect a cab to reach its destination in reasonable time even after being cheated and rudely handled by the driver.

Most of the B. E. S. T. bus drivers, with some happy exceptions, are perhaps the crudest specimens in human shape ever created by God. Admitting that they can drive a big bus with certain amount of skill, these drivers rarely do so with any sense of responsibility. Protected by the very size of his vehicle, the B.E.S.T. bus driver rushes through the crowded street as if it was his last trip to heaven which he would not like to miss.

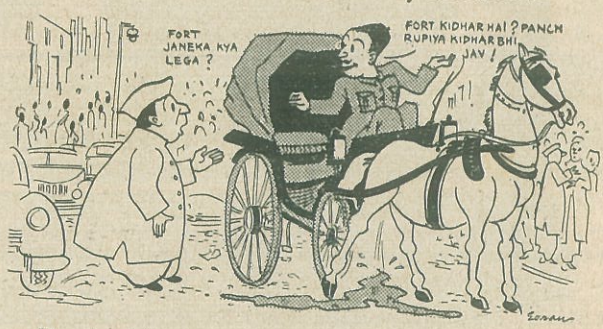
Kuldip and Kammo give a dance number in "Farmaish", produced by Majestic Films.

His reckless regard does send quite a few pedestrians to heaven regularly. But does he care?

The real vagabond driver, however, you find on the commercial lorries called Public Carriers and on the long-distance passenger buses. He lives a gipsy life, eating and drinking at wayside hotels, and is usually given a bonus according to the number of trips he makes between two destinations. This method of rewarding his services makes the vagabond a speedy devil who throws safety to the winds and sends all road traffic rushing for safety. And you should see the strange delight he gets when he has the road cleared for his journey in this manner.

Bombay has two more drivers: one who drives the tramcar and the other who drives the diluvian hack victoria. If you think that a man who drives a tramcar running on a fixed rail track cannot be dangerous, just study the police records of deaths and accidents caused by these tram drivers. Though the tram does not jump off its rails, it certainly bumps into anything from a baby perambulator to a B.E.S.T. bus causing injury and death to many. After that no one can ever get the better of a tram driver in an argument because all that he knows are filthy, abusive words.

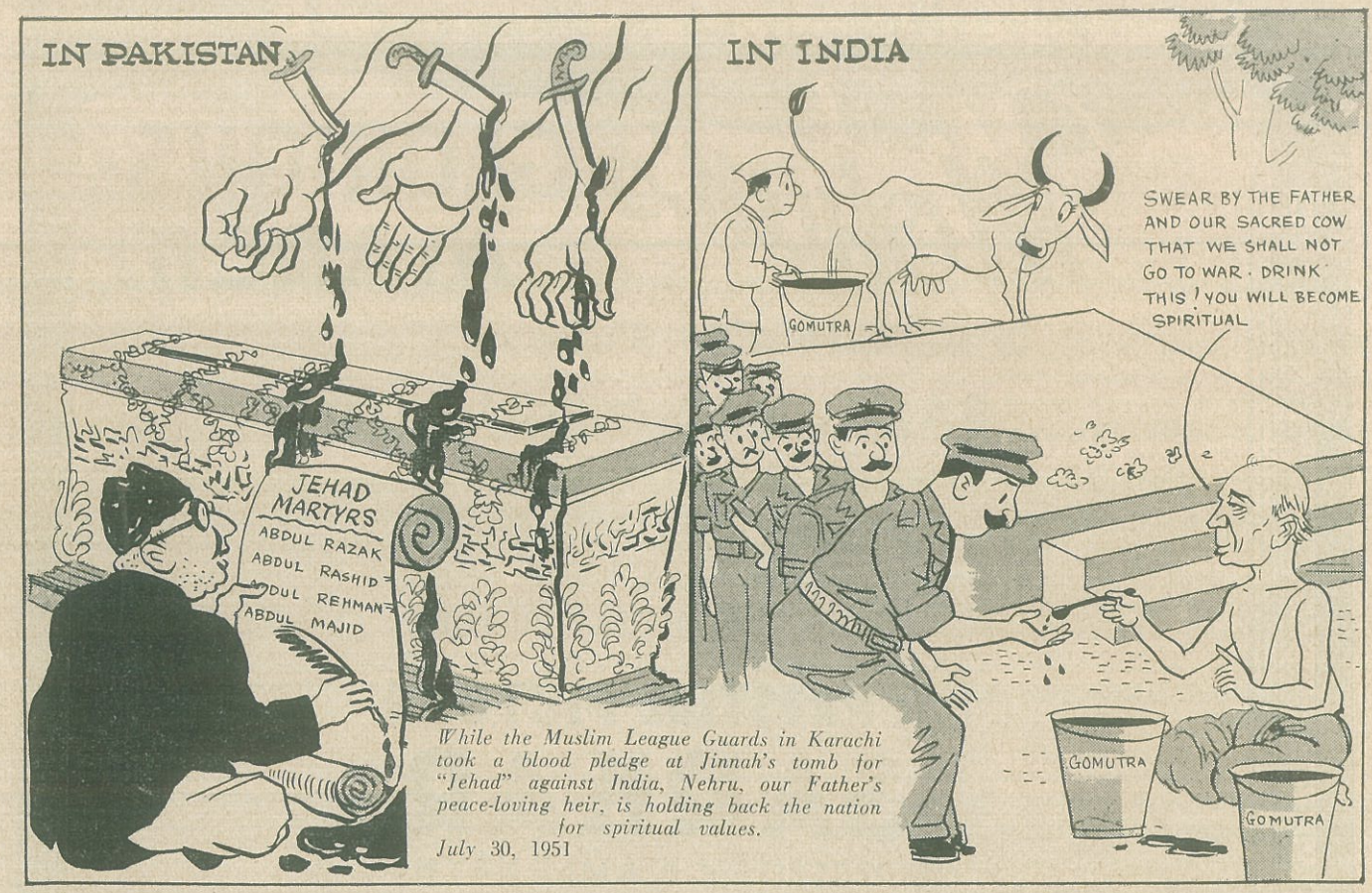
The hack victoria driver is the old Noah of our city transport. When the city is flooded with rains and all our mechanized transport comes to a standstill, old Noah comes into his own with his hack victoria. It is his festival day for robbing. On other days, the hack victoria driver becomes a nuisance and pursuing his own code of traffic often causes many accidents.



But in this general list of drivers, let us not forget the glamour struck individual who drives the car for our film stars and producers. This man invariably carries a small mirror and comb in his upper coat pocket and uses them wherever his car stops. While he drives his car at anything over 50 miles an hour abusing all who come in his way, his mind goes to bed with a different star every night without any traffic control. He reads all Vernacular film rags and knows all the scandals in the industry. What he knows about the stars would make the devil blush and because knowledge is power, he gets big tips with a big salary. His is a job many graduates would envy, for, apart from the monetary compensation he gets, the film driver has always a fair chance of being adopted as a boy-friend by one of the versatile stars.

With such various types driving speed machines in a city crowded with three million people, traffic is indeed a problem of problems.

But the allopathic method of treating the symptoms or the Ayurvedic one of giving strong "bhasmas"



While the Muslim League Guards in Karachi took a blood pledge at Jinnah's tomb for "Jehad" against India, Nehru, our Father's peace-loving heir, is holding back the nation for spiritual values.
July 30, 1951

(metal ashes) as punishments in law courts won't help in improving the murder-a-day record of our city traffic.

What we need is the homeopathic method of diagnosing the cause and treating the individual with a constitutional remedy. And it is clear that we must treat the driver in this manner if our street accident record is ever to improve.

While all drivers know the mechanical process of driving a car, ninety-nine per cent of them being uneducated or even illiterate do not have any common sense nor know the psychology of the pedestrian nor have any road courtesy nor do they know how to harmonize speed with safety. These are dangerous men let loose with a mechanical license. They need correct training and education.

In our opinion, no person should be allowed to drive a car unless:

1) He has held a Learner's License for a minimum period of six months.

2) He has during that period attended at least 24 lectures by traffic experts on road safety, road courtesy, pedestrian security, speed harmony, traffic laws and penalties and other allied problems of city traffic.

3) He has seen at least 50 foreign films dealing with all traffic problems and road risks.

4) He has passed a medical test for good eyesight and a test for average intelligence.

5) He can reproduce in his own language a translation of the instructions printed on the license book.

6) He has seen several specially prepared films of city and country roads and risks at particular spots.

7) He is taught a few fundamentals of pedestrian psychology.

8) He knows at least fifty important schools and their situations, several bus and tram stations, all railway stations and every important spot of pedestrian crossing.

Unless a training on these lines is given, we shall never have a responsible citizen driving a car. Our motor driver will always be a menace to human life and society.

We have in Bombay the headquarters of the Western India Automobile Association. The Association has a big Club House on Ridge Road. But all that they seem to do at the Club House is weekly dancing and singing. A part of the Club premises could be turned into a projection hall under police management and hundreds of American traffic films could be shown every month to the applicants for driving licenses. Visual training of this type is at once pleasant and instructive and certainly most effective—its triple appeal to the eye, the ear and the heart—leaving a permanent impress on the mind.

The present method of licensing motor drivers turns the police also into abettors in the crime of one street murder a day and must therefore be stopped immediately.

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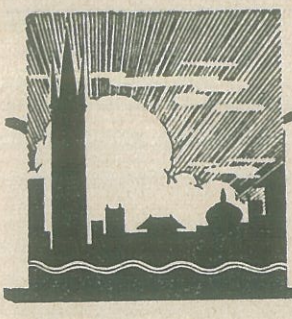

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

CUDDLING COUPLES OF THE SCREEN

Even a school boy knowing elementary mathematics can conclusively prove that the star system has miserably failed in India. All that he has to do is to count the number of pictures which flop at the theatres from week to week and add up the number of stars that go down with the pictures.

The tiresome monotony with which producers run after stars, goaded by their distributors who mainly finance motion picture production in India, has not only killed the stars themselves but also shattered the economic stability of our film industry. No industry in the world can stand the strain of a huge crop of failures from year to year however prosperous it be. Indian producers, however, still remain merely short-sighted adventurers and refuse to learn from the failures that crush them one after another.

The stars themselves, utterly unconscious of the artistic aspect of their profession and being anxious to make hay while the sun shines, contribute to the staggering crop of box-office failures even though they shed their glamour in doing so and sound the death knell of their own stardom. Suraiya is an apt illustration of this axiom. In 1949-50, Suraiya was the busiest artiste who ran her watch on the sprockets of a film camera and worked like a woman in a frenzy in several pictures simultaneously. A wise and co-operative artiste, Suraiya became popular with all her producers who loaded new contracts on her month after month. Then came the time for harvesting and as pictures after pictures starring Suraiya were released, the producers realized that the crop had failed and failed miserably.

In half-a-dozen theatres in the same city, Suraiya made the same faces under different excuses and people accepted neither the faces nor the excuses and showed their boredom by avoiding the box-offices. Very soon several Suraiya producers became bankrupts and Suraiya found herself gazing vacantly into the wide sea opposite her Marine Drive flat for months.

And now after months of waiting the girl is again in circulation and once again she is loaded with contracts, of course at lesser prices, but once again this second cycle will fail for the very same reasons that the first one did. And once again we shall have another crop of bankrupt producers.

The latest menace in this star-casting method is a double pain in the neck—double in the sense that a pair of particular stars—of course only a male and a female can make a pair in film circles—has to be engaged by a producer if he wants one of them. It doesn't matter if the requirements of the story in hand do or do not demand the other one. So long as one is required, the other one must be there in so far as the particular star pair is concerned. And the producer—a star-conscious creature depending on his distributors for finance—agrees to pay the prices of both and changes the story suitably to accommodate the unwanted second in the pair.

His original story is thus sabotaged at the very start and the poor fellow ultimately comes out with some bastard child of his brain made to suit the whims of the star couple.

For instance, if a producer wants Ashok Kumar as the hero of his story, Ashok's screen heroine Nalini Jaywant has to be taken as well. A producer who recently announced Suraiya as his leading lady had suddenly to switch over to Nalini Jaywant because Ashok Kumar was playing the hero.

Now Ashok and Nalini came together for the first time in "Sangram" and they probably realized how admirably they suited each other for screen purposes—both looking like boiled potatoes. This mutual realization created a new star pair and for some mysterious reasons we now find the following pictures under production with this pair: "Saloni" (Good Luck Pictures); "Naaz" (S. K. Films); "Nau Bahar" (New Premier); "Nagma" (Filmco); "Jalpari" (Trivedi Productions)

Suraiya is once again on the top of her second cycle. Here she is in "Sanwri", a social story produced and directed by Niranjan for Kundi Art Productions.

and "Kafila" (Munshi Productions). And as the team is still going strong you can expect many more pictures with this star pair.

The case of Nargis is already a family secret with the film industry. It can be traced back to the day when she first starred opposite Raj Kapoor in "Aag". In "Barsaat" they became a pair of pairs due to the popularity of the picture, with the result that now we see them together in "Pyar" (Sunrise Pictures); "Amber" (Jagat); "Dhoon" (Silver Films); "Bewafa" (Art Centre); "Ashiana" (Sabharwals); "Anhonee" (Naya Sansar); "Raj Tilak" (Nirmal Pictures) and, of course, in Raj's very own "Awara".

If you find a producer who is stupid enough to take one of them, you will soon see him sitting on his haunches for months waiting for the star to come and work in his picture—preference being always given to pictures where both the stars work together.

The latest pair is Madhubala and Dilip Kumar. When Krishin Movietone advertised them in "Tarana" as, "together for the first time", and roped in huge minimum guarantees from different provincial distributors, we knew that the two most eligible young artistes had met at last to become another star pair. It was a collision that had been overdue for many other reasons.

And now Madhubala and Dilip Kumar are already together in three more pictures: "Daagh" (Mars & Movies); "Sangdil" (Talwar Productions) and "Gohar" (All India Pictures). In the last one Madhubala herself presents Dilip Kumar. Which means that we shall soon get another in which Dilip Kumar will present Madhubala. Quite romantic and quite childish! Isn't it?

But what is just horse-play to these children of romance becomes a tragedy for the average producer, who has to change his story beyond recognition, permit mooching on the sets and mewing in the make-up rooms and in many other ways nurse the various whims of the star pairs. But most of the producers who seem to be better at pandering than at producing don't seem to mind all this even though they have to pay for all this tomfoolery ultimately. Even bankruptcy does not teach them anything new.

If the same story can bore an audience, if the same star repeated in several pictures can get an audience disgusted, how much more disgust and boredom should the same star pair cause seeing the two making the same faces facing each other in several pictures simultaneously?

Suppose Dilip Kumar had to play the gay role which Raj Kapoor played in "Dastan" under the exigencies of this vicious star-pair system, imagine the mess that "Dastan" would have become.

Another point to be considered is the mannerism of the artistes. The best of them develop individual mannerisms working every day and in a dozen pictures at a time. And when two of them are together, a trained filmgoer can anticipate the exact type of action, say in a love scene, to be projected on the screen.

For instance, Raj Kapoor almost invariably throws the dopatta round the neck of Nargis and with a wild wrench pulls her near, face to face, a technique of love begun in "Barsaat", seen to advantage in "Pyar" and probably perfected in "Awara". How long can a stale love scene like that sustain interest from picture to picture, considering that constant novelty will always remain the very backbone of all entertainment?

The point to be decided is: Are the artistes playing the different stories or are the stories being played up to the artistes?

In Hollywood, when they introduce a new girl, she is made to play against a well-known male star and

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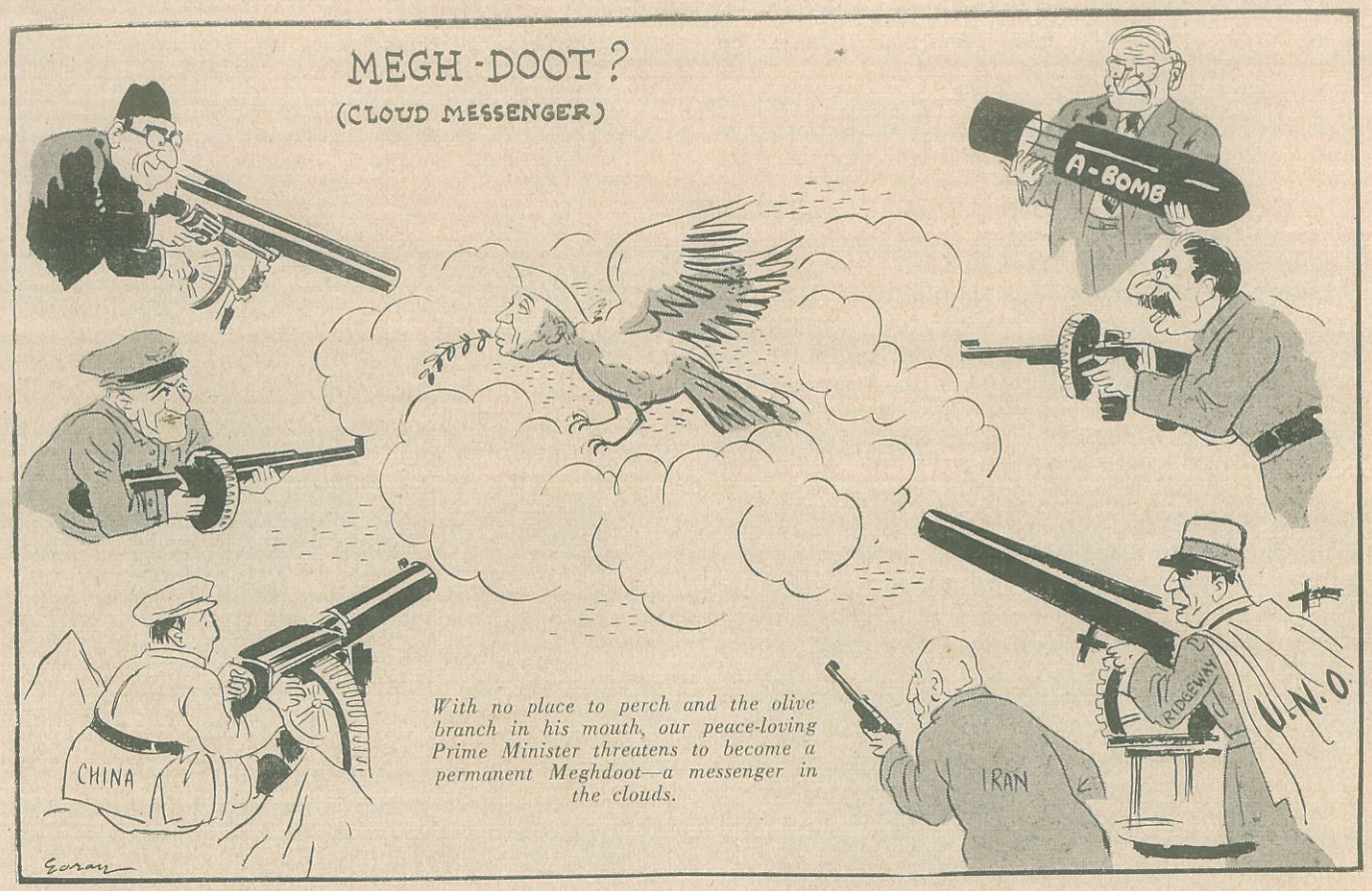


With no place to perch and the olive branch in his mouth, our peace-loving Prime Minister threatens to become a permanent Meghdoot—a messenger in the clouds.

given a new leading man from picture to picture and thus built up for stardom. And even after attaining stardom, the girl is constantly put against new male stars thus making new romantic combinations.

Arlene Dahl, M.G.M. star, was first cast with Dennis Morgan, a big name with film audiences, and gradually groomed to stardom with constant changes of her leading men.

In India, Producer Kishore Sahu recently featured a newcomer, Bina Rai, in "Kali Ghata", himself playing opposite her and giving the girl the benefit of his own popularity and experience. The girl became a star overnight.

Do we ever hear of star pairs in Hollywood? Stars do pair off in Hollywood, not in sets and pictures but after work. In India, however, work and love get so damn mixed up that it becomes difficult to distinguish one from the other. And when love starts quarrelling, work begins to sob and the producer starts seeing bankruptcy.

The star pairing system has become so vicious in India that the mere mention of one name brings into public mind the other and in the new grammar of film romances males become synonyms of females and vice versa. For instance, think of Raj and Nargis comes to mind and if a census officer spells Nargis as RAJ and mentions her sex as male, Raj would probably make the mistake a theme of his next picture.

We like young people to be gay and romantic but there is enough time for romance at the end of a day's work. Boys and girls who carry their fluttering hearts to the sets and shed emotions under the excuse of work are being dishonest both to their love and their work. And let us emphasize here that such dishonest persons are neither serving art nor commerce.

To those producers who encourage this star pairing we say: Count the failures of such star pairs and add up the losses of their producers and then decide whether you would be pimps or producers.

IF WINTER COMES ?

As I dropped my son at the St. Stanislaus High School in Bandra and was on the point of driving away, some one touched me on the arm and said: "Do you recognize me?"

I saw a woman in rags and bones in an extreme state of destitution. It took me a full minute to place her. The mind had to rush back over 25 years and recall a face that had once thrilled millions. I got her ultimately and risked a question: "Are you Ermeline?" She gave me a sad smile. "Yes, I am Ermeline whom you had once described as the star of stars."

Further questions would have hurt her. It is an insult to ask the victims of misfortune the tale of their woe. My heart was in tears but what use could my tears be to a woman who had no tears even to bathe her eyes.

"Come on, Ermeline! Jump in! We shall go home and talk." And I opened the door of the car. "I'll sit in front with the driver, if you don't mind", she said. "I do mind. Don't be silly, Ermeline! Come and sit by my side". And I pulled her in by the hand. "But my clothes—" she protested. "I know those clothes",

I answered. "I used to wear them once. Let us go home and talk".

It is no one's business to know whether I helped Ermeline or not. This incident happened two years ago and I have lost sight of this old friend of mine since then. Ermeline is probably dead. But death is never so kind as to take away the pain of misfortune in time. In that case Ermeline is living somewhere and heaven alone knows in what condition!

Who was Ermeline? The Indian Cinematograph Year Book of 1938 gives her name as Miss Patty Cordozo who joined the Star Films Ltd., in 1921. She worked in the Krishna Film Co. and the Imperial Film Co. and left the latter concern in 1932 after playing as the heroine of "Draupadi" and became a free lancer. She has worked in over 60 pictures.

My friend the late Bhagvati Prasad Misra, a talented film director, had introduced Ermeline to me sometime in 1928. In fifty out of the one hundred and fifty pictures directed by Misra, Ermeline had worked as the heroine.

In 1930, Ermeline was a top earner. She wore a new sari every day and did not repeat the old one for months. She had three cars, a fine flat, seven servants and was known to be a very kind and hospitable person.

Even in those days when the rupee had silver in it and money was not cheap, Ermeline must have earned over five lakhs of rupees in her film work—enough money to last her a life-time. Being a woman of short stature and a chubby face, Ermeline worked on the screen for 15 long years.

Another 20 years and she is in rags and bones today. That is a misfortune for which human beings blame God and none else.

Another woman who once worked in "Puran Bhagat" was recently found begging at Mahaluxmi. Producer Dalsukh Pancholi saw her and rescued her.

Chandramohan, our tiger-eyed character actor, who set fire to the screen once with his masterly performances, died a pauper and his producers had to pay for his funeral. During his life time Chandramohan had owned race horses and squandered at least 20 lakhs of rupees. True, it was all self-earned money but it was money nevertheless—money for which Chandramohan had sweated day and night for years.

Mazhar Khan, another fine character actor and an excellent gentleman, died a bankrupt. He got the production flea-bite and lost a fortune in every picture he produced.

The tale of woe of our film artistes is long and pathetic. Most of them are in hot waters today. And all of them can claim to have made fortunes once.

Their story, however, is uniform. It has neither colour nor variety. Forgetting that glamour has a very short age, they waste money in drinks, gambling, cocktail parties, races, cars, clothes and in numerous other ways of dissipation and the hay which they make while the sun shines is never stored for the winter.

And when winter comes, as it must some day, you find them sponging on friends and generally cross with the world around them. It is alright to be a fatalist and blame fate for all misfortunes but once in a way isn't it wise to trace the cause of these wintry days?

Recently some moviegoers in Hollywood got curious and wanted to know what happens to those film stars when they cease to twinkle. And an investigation into the star lives revealed the following facts:—

Bing Crosby and Bob Hope are artists cum businessmen and they believe in investing their earnings in profitable business enterprises. Crosby has invested in an orange juice company, oil wells, real estate interests and a voice recording establishment.

Hope Enterprises Incorporated owned by Bob Hope is reported to have taken up his income already above the million dollar mark. He has also put some money in professional baseball teams and baseball should always pay well knowing the Yankee's unmistakable weakness for it.

Film hero, Roy Rogers, the tough cowboy of many westerns, controls over 200 products made by different companies ranging from Jodhpurs to table jellies.

Gene Autry, another popular hero owns oil wells and ranches. Gail Patrick owns a children's wear shop while Bonita Granville runs a beauty parlour.

How many of our stars can claim to possess even a hundredth of this business acumen? True, we have a few like Suraiya, Ashok Kumar and Kishore Sahu who have invested their savings in real estate. But these are exceptions who probably take their future seriously and shoulder their responsibility wisely.

Generally our stars are a race of wasters. Two years ago a married star earned over five lakhs of rupees in picture contracts. Her husband lost the money in some garage business. Another married girl worked ten years to collect eight lakhs of rupees. She met an old glamour boy, drove out her husband and lost that money paying her paramour's race and share market losses. Still another girl went out of her way to seduce a married man when she was doing well. She broke the man's home and built her own over its ruins. Today the man pimps for her and she earns her living on her back.

Call at some of the stars' homes any evening and you see money burning in cards and drinks.

What all these people don't realize is the short age of their glamorous existence. No one is asking them to hoard money but they can certainly save it or invest it wisely or arm themselves with some alternative trade or profession for the day when glamour ceases to pay.

Begging may look picturesque in motion pictures with colourful dialogue and poetic songs punctuating the scenes but in life it symbolizes only misery and misfortune—not only for the wasters themselves but also for their dependents.

And it is a disgrace to every one including the dead to find a proud artiste's funeral expenses paid by another.

"MAHATMA" A CLASSIC WORK !

The first volume of "Mahatma", Gandhiji's unique biography in eight volumes written by Mr. D. G. Tendulkar, is at last on the bookstalls. It is printed and distributed by the Times of India Press, Bombay, and is priced at Rs. 25|- per volume.

ALL "FOR" ONE
AND ONE "FOR" ALL?
WE SHALL FIGHT FOR INDIA
LIAQUAT IN KARACHI
WE SHALL FIGHT FOR INDIA
MAULANA MOHAMMED TAYABULLA IN GAUHATTI
WE SHALL FIGHT FOR INDIA
MOHAMMED TAHIR IN BOMBAY
WE SHALL FIGHT FOR INDIA
ABDUL QAYUM KHAN IN CAMPBELLPUR
WE SHALL FIGHT FOR INDIA
PAKISTAN
ZAFRULLAH KHAN IN U.N.O.
WE SHALL FIGHT FOR INDIA
GRAND MUFTI OF JERUSALEM
WE SHALL FIGHT FOR INDIA
NURUL AMIN IN DACCA
WE SHALL FIGHT FOR INDIA
NAWAB OF RAMPUR IN LUCKNOW

From the Grand Mufti of Jerusalem to the Nawab of Rampur, every one loves India so desperately that they all want to fight for it.

It is, however, a book worth its weight in gold and must be read by every educated Indian who is interested in his country's Herculean struggle for freedom and in the life of the world's greatest man since Buddha.

It took Mr. Tendulkar ten long years to collect all the authentic material and write the story of our most restless rebel and patriot who since his birth on October 2, in 1869, did not himself rest a minute nor allowed the world to rest till he was shot dead on January 30, 1948. And in 79 long years, Gandhiji did a million things and lived a thousand lives in one.

Writes Pandit Nehru in his foreword: "Tendulkar has laboured for many years over this book. He told me about it during Gandhiji's life time and I remember his consulting Gandhiji a few months before his death. Any one can see that this work has involved great and devoted labour for many long years. It brings together more facts and data about Gandhi than any book that I know. It is immaterial whether we agree with any interpretation or opinion of the author. We are given here a mass of evidence and we can form our own opinions. Therefore I consider this book to be of great value as a record not only of the life of a man supreme in his generation, but also of a period of India's history which has intrinsic importance of its own."

The first chapter of the first volume, "Plassey to Amritsar", a historical review of India from 1757 to 1920, should have alone required six months of careful research on facts and dates to present it in so concise and accurate a manner as Tendulkar has done in the present book.

The book is written in a manner characteristic of the author himself—straight, simple, truthful and polite.

"Mahatma" is a great story told in plain, homely words and truthfully. It is easily the best biography of Gandhiji written so far and will probably remain the best ever.

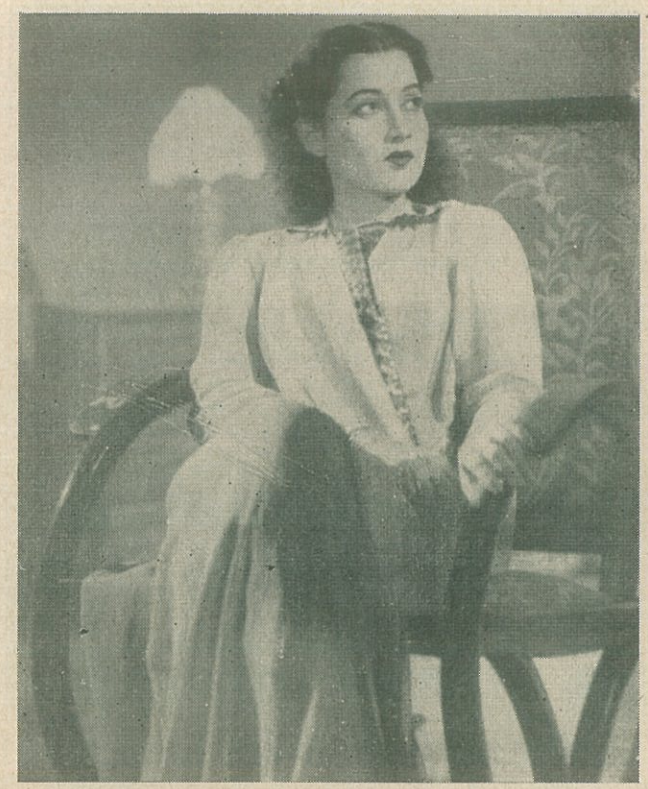
It is a book worth possessing even by cutting down some meals.

YOU'LL HARDLY BELIEVE—

That with war drums beating across the border, Zahur Raja, the "Hur" of Pakistan, was seen moving around in war mood and war paint last month. Though his picture "Jehad", which he had produced to inspire his Muslim brothers in Pakistan, took a long time acting on the masses, he is glad to see his Jehad refrain being now taken up by no less a person than Liaquat Ali Khan, the Premier of Pakistan.

That if only one example of India's peace-loving generosity to friends and foes alike is to be given, the case of Zahur Raja provides the best illustration. Zahur, the man who produced "Jehad" and sowed the first seeds of conflict between India and Pakistan, is in India as a "guest" harboured by Mian Abdul Rashid Kardar.

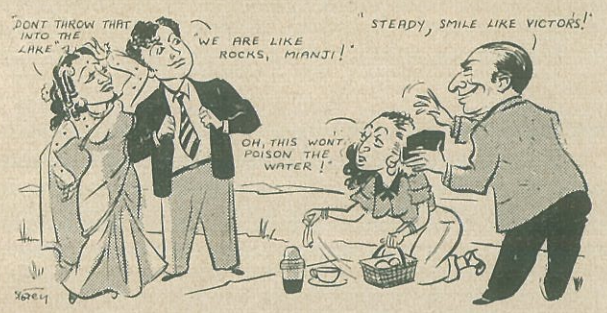
That Mian Abdul Rashid Kardar, a patriotic Indian, has these days become the main pillar of our secular hospitality the way we find him not only looking after Zahur and his dancing wife but also treating Anita



Sumitra, the popular artiste from Bengal, plays the lead in "Ghunghroo" a social story produced by Filmkar Ltd.

Sharma, Zahur's sister-in-law, as a guest. Kardar Zindabad!

That Mian Abdul Rashid Kardar not only provides food and shelter to Zahur and his troupe of women but also looks after their health by taking them for week-end picnics to the lakes of Tansa, Tulsi and Vihar. The sight of so much water must excite several reflections in the mind of these artistic souls.



That Liaquat Ali Khan's drum-beating has already made K. Asif's Sitara rhythm-conscious and she is now talking of going to Pakistan with her dance troupe. Let us hope she gives a few war dances on behalf of Asif and exhilarates the masses in Pakistan.

That with Sitara already dancing in the South and hoping to go to Pakistan very shortly, the production situation on K. Asif's "Janwar" front is not quite happy. With all Asif's ingenuity he does find it rather difficult to get all the money for two productions simultaneously.

That the two brothers-in-law—Mian Kardar and Bhai Jan Mehboob waste a lot of love on each other these days by claiming to have broken the collection record at the Liberty in Bombay. While Mianji claims the record with his "Naujawan", Mehboob proves it by publishing his collection figures of "Andaz". Mehboob, of course, scores by Rs. 3761-4-0 but then Kardar has never been good at figures, except those deposited in Pakistan banks.

That in spite of the actual war drums by Liaquat Ali Khan, Mian Kardar has not this time ordered a gathering of the clan as he had done last time when Jinnah was spitting fire and blood for Pakistan. But then the Muslim League was openly seeking money and support as a political party.

That star husbands are being sent on well-earned holidays these days by their glamorous wives. While Nalini Jaywant has sent her little Virendra tramping all over Europe, Nirupa Roy has also shipped her lord and master to see the Festival of Britain. We like the way these glamour queens appreciate the constant strain through which their husbands go in directing the technique and the traffic in the film industry.

TAKE THESE TEN THOUSAND AND HAVE A GOOD TIME IN EUROPE, VIRENDRA!
"SO GRATEFULL TO YOU DARLING. I WAS TIRED WITH TECHNICAL DIRECTION OF 'NAUJAWAN'."
"WHAT A LOVING WIFE! WONDERFULL WOMAN!"

That Ashok Kumar and Nalini Jaywant are doing the Pyramids in Egypt as outdoors for "Naaz", produced and directed by S. K. Ojha. As the Sphinx won't speak and nor will Virendra, we must wait to see their shootings till the picture is released.

That having come to know of Nalini Jaywant's intended invasion of Britain in time, Yashodhara Katju, our eye-rolling midget of the screen, left Britain in a hurry and returned home to her sister's newspaper column. And they say that the British could not "kiss off" the scar ultimately.

That the Indian Producers' Association is so popular an institution that no one cared to contest this year's elections and the old boys had to return to their saddles again unblushingly. And no other President could be found for the year except Chandulal Shah, the prestige man of Indian films. No wonder, the Government is revising the Indian Cinematograph Act all over again.

That Nadira, Mehboob's very own star of "Aan", says that she will never be able to work with any other director except Mehboob. What we are worried about, however, is whether Mehboob will be able to work with other stars.

That Geza Herczeg, Hollywood's scenario writer who is at present playing with Gandhiji's ashes to make a picture for America, seems to have become a sudden devotee of our national saint the way he says: "We need Gandhi more than you". Sure, it is not the dollars, Geza?

That as a proof of his new devotion, Geza offered Rs. 2000/- for D. G. Tendulkar's collaboration on the Gandhi script and a dollar for all the foreign publication rights of Tendulkar's classic work, "Mahatma", in eight volumes. That is an amount which Geza would have probably spent in cocktails to celebrate the deal with his producer Gabriel Pascal.

That Geza got a shock of his life when Gandhiji's illustrious biographer returned the contract in just two bits by registered post and with compliments of the season. And Geza had thought that Indians needed money rather badly.

"WELL, GEZA, TENDULKAR HAS WORKED TEN YEARS ON THE BIOGRAPHY WITHOUT MONEY AND HE HAS FORGOTTEN TO COUNT MONEY BY NOW."
DONT WANT 2000 RUPEES? FUNNY INDIAN!"

That with Geza airing his notions about Gandhiji and threatening to read 300 books on our national saint, we are afraid Gandhiji is going to be murdered all over again—this time by an Hungarian-American (or is he just Hungry-American?) and with the help of Pandit Nehru and other trustees of Gandhiji's work and reputation. Poor Gandhiji! They will never let him lie in peace even in his ashes.

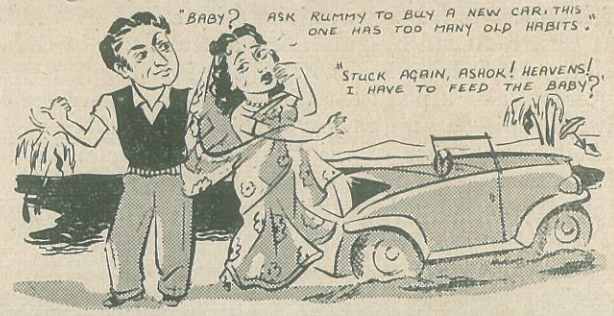
The dagger stops the seal of love between Raj Kapoor and Nargis in "Amber", the spectacular picture of Jagat Pictures.

That Geza is going to begin Gandhiji's biography in celluloid with the South African Police throwing Gandhiji's clothes out of a train compartment. But Geza won't tell us what made this meek and loveable Gujarati such a great rebel. Africa's Malan won't like that story and the Africas always pay well for Hollywood pictures.

That if Geza thinks that he is smarter than the "Stupid Indians" and can "twist His Excellency the Prime Minister on his little finger", let Geza know that His Excellency 's little finger can also raise 350 million people in revolt and stop the circulation of Geza's "Gandhi" if necessary.

That unless Geza stops talking nonsense and pushing Indians about, he is going to get what the British got, Gandhi or no Gandhi. Let not Geza complain that we didn't warn in time.

That since Kamini Kaushal is back on the sets again, she is being regularly taken home by Hubby Rummy every evening so that the old car may not get stuck again in the Juhu sands.



That Dilip Kumar considers the censors to be a crowd of dehydrated devils because they have cut out some love scenes in "Tarana"—the only time when love lent a rainbow to the screen. That is rather rough on Dilip and Madhubala. The censors should not cut out rumours along with romance.

That the woman who drives in Ajit's Ford every evening along the Marine Drive is not Begum Para but her double. That is enough to hurt any sensitive girl—taking a counterfeit instead of the original. That is forgery in romance for which Ajit must be prosecuted.

That somehow these doubles are found in Begum Para's crowd only. The other day Ambuja, a pop-eyed air hostess, was besieged by film fans who thought her to be Mohna and demanded autographs. The guys saw only the eyes and forgot the rest of Mohna. And the rest is so restful.

That the Bori Bunder Buddhi has suddenly discovered some Afghan royal blood in film actor Rehman's veins and it is said to be flowing straight from King Amanullah. That is perhaps, why Amanullah is no longer a King while Rehman is only a film actor. We wonder how this type of royal blood looks like these days?

That Karan Dewan, the Oomer Park glamour boy, is reported to have become pop-eyed staring at Vaijayantimala while shooting "Bahar" in Madras. All the efforts to push the eyes back into the sockets have failed so far. We suggest Roopa Varma, Jaimini's heroine, as an antidote. That will send the eyes rushing in and

they will have to be pulled out bodily every time Karan wants to see his face in the mirror.

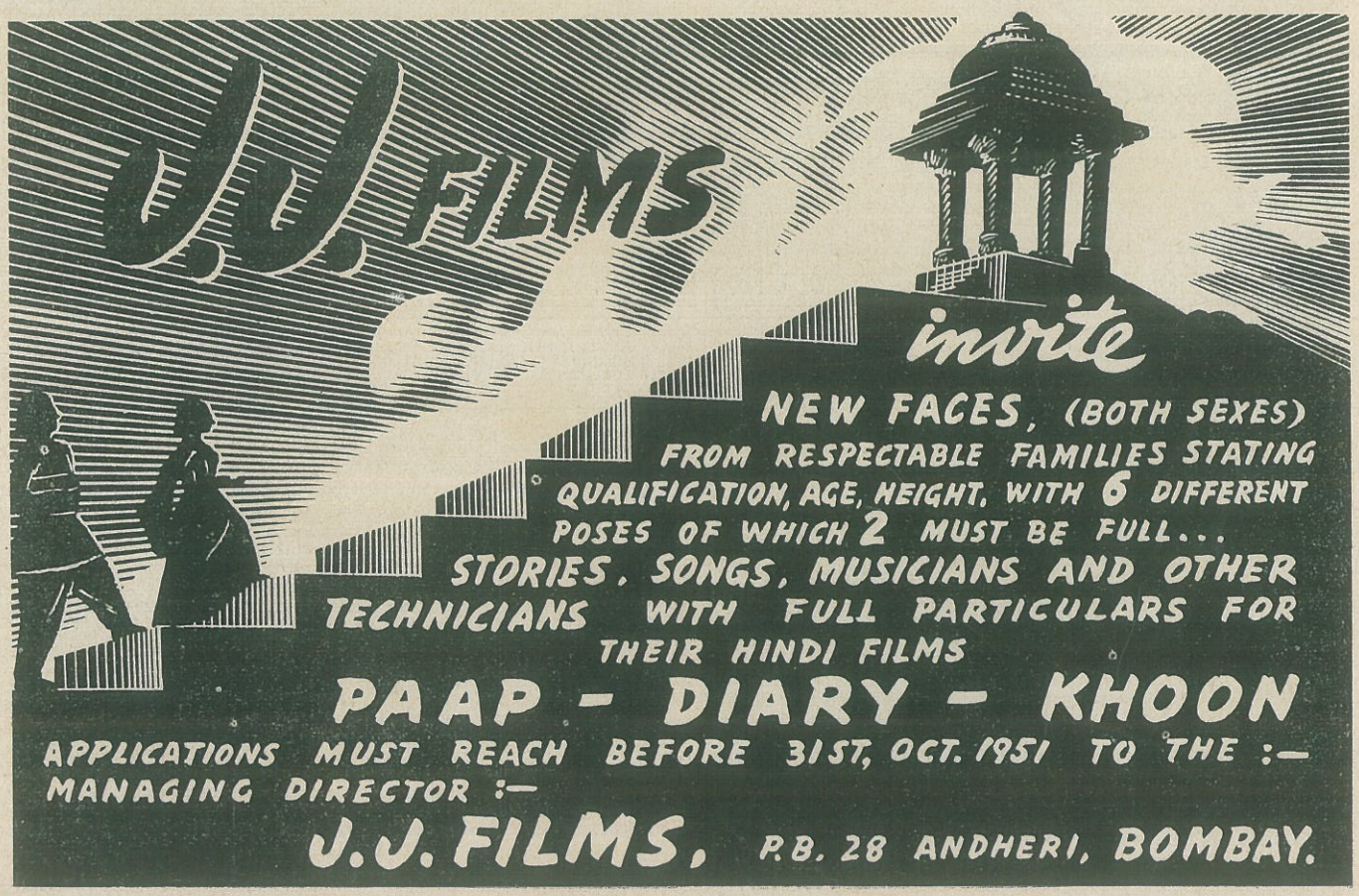
That the second one in the Dewan series came home to roost the other day when Sheela, Producer Jaimini Dewan's charming wife, presented her husband with a bonny boy. And she finished her job in good time, long before Jaimini could finish his production of "Ladies Only". But then Jaimini has to look after the ladies in the picture—one of them at least.

That the annoying problem of getting good reviews of his pictures has been satisfactorily solved by Producer Chetan Anand by publishing a news bulletin called "Navketan News". And now Chetan is not only a producer but also a publisher with a cast-iron guarantee of always getting a good review for his stuff. And as usual Chetan is a master of the English language which he alone can write and understand.

That when Shammi Kapoor, that is Prithviraj's second nuisance, called on Prem Nath at the Military Hospital in Poona he is reported to have suddenly seen two noses on Prem Nath instead of one. The boy shows sufficient imagination to be a producer but some one ought to have smelt him. Prem Nath could not because his poor nose was in a bandage.

That the Kapoors of College Street seem to be a damn affectionate people the way even Prithviraj embraces Nargis on the sets of "Awara" and inquires pompously: "Beti, is Raju worrying you? Tell me and I'll crush his bones". Having done that he proceeds to scratch his eczema on his legs.

That the I. M. P. P. A. under Chandulal Shah's presidentship passed the usual condolence resolution on the dastardly murder of Krishna Kumar and in mistake forwarded the same to the Income Tax authorities. Was it a warning to them not to worry unnecessarily the


J.J. FILMS
invite
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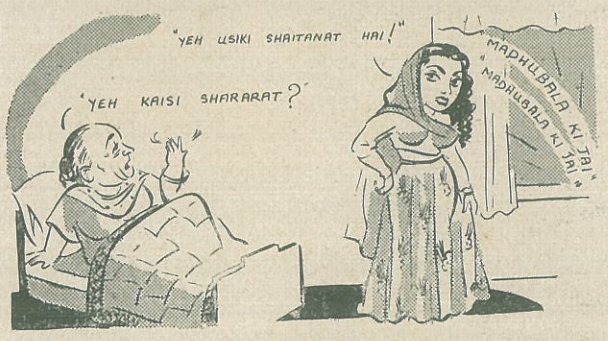
FROM RESPECTABLE FAMILIES STATING
QUALIFICATION, AGE, HEIGHT, WITH 6 DIFFERENT
POSES OF WHICH 2 MUST BE FULL...
STORIES. SONGS. MUSICIANS AND OTHER
TECHNICIANS WITH FULL PARTICULARS FOR
THEIR HINDI FILMS
PAAP - DIARY - KHOON
APPLICATIONS MUST REACH BEFORE 31ST, OCT. 1951 TO THE :-
MANAGING DIRECTOR :-
J.J. FILMS, P.B. 28 ANDHERI, BOMBAY.

extra suppliers who give bogus receipts to several producers?

That the I. M. P. P. A. has offered the services of M. A. Mughni, their Public Relations Officer, to Pandit Nehru to settle the differences between India and Pakistan. Mughni has been in constant touch with Pakistan settling film sales and one must admire his great influence over Pakistanis but we wonder whether Mughni can make as good a politician as a film salesman. It will, however, not be a bad idea to send Mughni to Pakistan for a year or two to improve relations between the two countries.

That Madhubala, our queen of charity, gave a month's bonus to the entire lower staff of Shree Sound Studios, over four thousand rupees, on the last shooting day of "Saiyan". And the bosses of Shree Sound Studios looked on and looked stupid and so did the other stars in the industry who make millions but never share their fortune with the poor. And when the poor people shouted "Madhubala ki Jai", its thunder woke up Suraiya's old granny at Marine Drive.



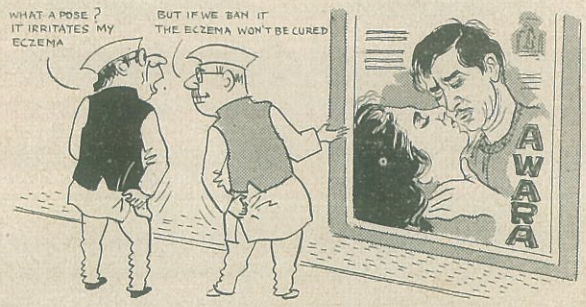
That somehow and for some mysterious reasons, even this small charity by Madhubala seems to have affected the fortunes of Producer K. Asif's "Janwar", starring Dilip Kumar and Suraiya. They say that Suraiya will not work in this picture any more. That is one more girl Dilip Kumar seems to have lost.

That Madhubala, our queen of charity, is not only generous with her money in helping the poor but also noble in forgiving the sinners. In the true Christian spirit of "Father, forgive them; for they know not what they do," she is reported to have forgiven the gang of her erstwhile traducers when they called on her, probably under pressure of the missing advertisement revenue, and asked her to forgive and forget. And so did the great Pathan, Papa Attaullah, when the penitents knocked at his door. And we are glad the "war" is over now and little Madhu is at least safe for a while.

That while the snows melted in Switzerland waiting for Aftab-e-filami Kamal Amrohi to go there and shoot the much advertised outdoors of "Mehbooba", all on the quiet modest little director, S. K. Ojha, flew the other day to Europe with Nalini Jaywant and Ashok Kumar to shoot the outdoors of "Naaz". That is the difference between talk and action.

That while some of our city fathers are still scratching and thinking and thinking and scratching, an impatient District Magistrate in Jamnagar is already reported to have banned "obscene" cinema posters under Section 292 of the Indian Penal Code, not realizing that the Section does not give him authority to ban anything in advance without previous conviction.

That it is the spread of eczema in epidemic form that is making some of our city fathers angry with the film posters which they now call "lewd and suggestive". We suggest throwing off the national pyjamas and wearing the dhotie again for better airconditioning. Less scratching, less morality!



That thirty film producers are reported to have rushed together to the offices of I. M. P. P. A. to register the title "Week End at Damaun" no sooner they arrived in town by the Flying Rani one Monday morning. The "extra" girls were, of course, all sitting in the cars. Wonder whether they want more Damauns around Bombay?

That Mian Kardar embraced Mahesh Kaul after seeing "Naujawan". Not to be beaten in such Hindu-Muslim exchanges, Chandulal Shah also embraced Zia Sarhadi after seeing "Hum Log" and paid back the secular debt. That Zia got entangled in Chandulal's dhotie and fell down is altogether another incident even though Taimur, the timid, insists on describing it as "Sethe Ziani taang ladavi".

That Taimur, the timid, tells the truth so often that one almost feels convinced that Chandulal has really mastered this art of tripping people, the way young and old stumble into the Ranjit Studio these days.

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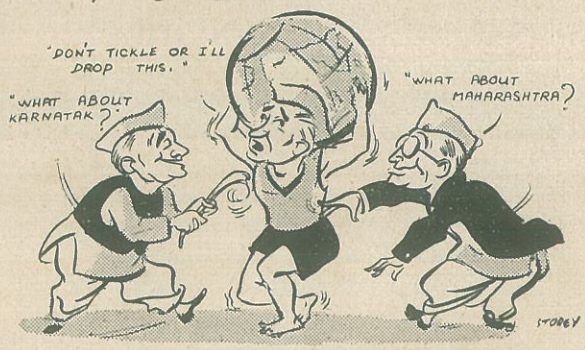
EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

M. S. VISVANATHAN (Poona)

What happened to the linguistic provinces?

This subject is reserved as a rib-tickling problem of Congress politics.



When does a 'temple' become a 'mosque'?

When Bhagwan, the Tenant, is thrown out with an eviction degree from Allah.

What is the advantage of having women ambassadors?

They are never pulled up for their mistakes and that saves stationery.

When is a pedestrian in danger?

When Time speeds on man-made wheels!

Do the husbands of film stars interfere with the work of their wives?

Sometimes, and then they lose their jobs at home.

How far have the Socialists succeeded?

They have not set out to do anything yet. They are still word-sick and vomiting like the others. In India people have to talk for a year to act for a day.

Did Shyam go to heaven?

With Gandhiji and prohibition there?

When exactly is "filmindia" published in Bombay?

Any day in the first week of every month! It then takes a fortnight to despatch all the copies because the railways and the post offices don't accept all the parcels in one day. We have therefore to stagger the deliveries according to the days and the zones. The best part, however, is that we are still able to publish the magazine every month in spite of paper shortage even though we hardly meet 60% of the total demand. And for this little mercy we garland Truman every day because he supplies paper which God cannot.

What is indigestion to a poor man?

A rare hobby!

In which maternity hospital did Eve deliver?

Eden Hospital!

Had Mahatmaji been born a Muslim?

He would have still clashed with Jinnah. A man of Gandhiji's spiritual stature always rises above the limitations of a religion.

Can a fool teach a wise man?

Always! The wise one has to watch a fool and learn his lessons.

Is Baburao good at figures?

Only at a woman's figure!

Do some producers try to buy your pen?

That was fifteen years ago. Now they have no money.

Have they made Nutan a gipsy maiden in "Shisham", a social theme produced by Ram Idnani for Aneel Pictures?

What has happened to Premnath's broken nose?

It is under repairs at the Military Hospital in Poona.

I have no father. I think of you as my father. I hope you have no objection?

So long as you don't ask me for a monthly pocket allowance the relationship is acceptable.

What happens when a postman reads a love letter addressed to some other person?

A village postman turns the news into gossip. The city postman spits and forgets.

What did you inherit from your father?

His talent to read, sometimes seventy-two hours without stopping, and his complex for a bank balance.

What happened to Nepali Baba?

He seems to have taken his own medicine and kicked the bucket.

What was the cause of Nargis being dropped from "Aan"?

"Awara". This picture of Raj Kapoor also required Nargis longer on the sets than usual. The girl couldn't take two big pictures on hand simultaneously and she voted in favour of Raj. Raj seems to have become Mehboob's direct competitor in production the way his "Barsaat" is always exhibited in competition with Mehboob's "Andaz" at different stations. "Awara" is also being timed for competition with "Aan".

G. P. SHARMA (Ghaziabad)

Will it not be fortunate for the country if a man like Golwalkar becomes the Prime Minister of India?

I don't think so. Golwalkar has only a bush but no push.

K. K. BISHNOI (Lucknow)

Who is the problem child in the Indian Cabinet?

Dr. Ambedkar—well avoided but badly needed.

A. RASHID BUTT (Karachi)

Do you like Liaquat?

Who wouldn't like Liaquat? He is the man who reminds you of a circus.

Have you seen Mehboob's Nadira?

You can't escape her. She is always in the way.

Do Nehrus hail from Kashmir?

Yes, and so do the Abdullahs!

Is it safe to marry an air hostess?

No. That is a woman who gives breakfast to many men on a single trip.

Is war imminent?

No! Scared people don't fight.

Why do you dislike Pakistanis?

You have got me wrong. I have no quarrel with the nationals of Pakistan. They are neighbours, friendly or hostile. But I don't like those Muslims who live in India and look upon Pakistan as the Mecca of their political ambitions.

Is Mehboob above suspicion?

Except in matters of sex. That is one science he has not yet turned into art.

Why does India envy Pakistan?

You have been reading Liaquat's Fables. India envies none and least of all Pakistan which is but a limb of her own body.

Is Dilip Kumar in any way related to you, Mr. Patel?

He is my son—playing truant nowadays.

I am in love with a girl though I am already married. The girl also reciprocates. Please suggest me the right course?

Find your answer in your Holy Quran: Sura IV Ayat 3.

I have seen your magazine even with Nawabs and ministers!

That is nothing. You will find it even in the underground libraries of the Communists.

M. I. MOHAMED GHOUSE (Madras)

Bombay duck?

Morarji Desai! Not a fish that drinks but the bird off whose back all arguments against prohibition drop like water.

BASHAMBAR LAL (New Delhi)

When shall we hear of people belonging to Anglo-Pakistani community?

That is one thing the 658 British Army officers in Pakistan cannot achieve. In Pakistan every birth is a Muslim birth whatever the seed.

Will the Maharajas forget the names of their palaces in due course?

Already in many palaces, the white-capped rulers sleep in drawing rooms, dine in bedrooms, cook in dining rooms and use the garden for bladder relief. After that it is wise to forget the palaces.

SHANKER GHOSH (Dhubri, Assam)

What are the fundamental differences between the Bengali and Hindi pictures?

Bengali films are developed in tears while the Hindi ones are developed in chemicals.

MRS. PRAKASH (New Delhi)

Who has done more service to the Harijans: Mahatma Gandhi or Dr. Ambedkar?

Mahatma Gandhi advertised their existence, Dr. Ambedkar improved their subsistence.

How many of our actresses possess beautiful legs like those of Hollywood stars?

Not one! Our actresses are usually storks below their hips.

Is Mahavir Tyagi really a "tyagi" (one who leaves everything)?

He didn't let that ministerial post escape. That man has too imposing a name to be taken seriously.

What is this "All India Women's Food Council"? Is your wife a member of this organization?

My wife leads a more useful life. She looks after her husband's meals and helps him in his work. I wonder how many members of the Food Council do that.

Shammi! What a beautiful name!

And the dame?

Why do Hindus observe so many festivals?

Because on festival days Hindus usually observe a fast. Nowadays every fasting day has become a festival day.

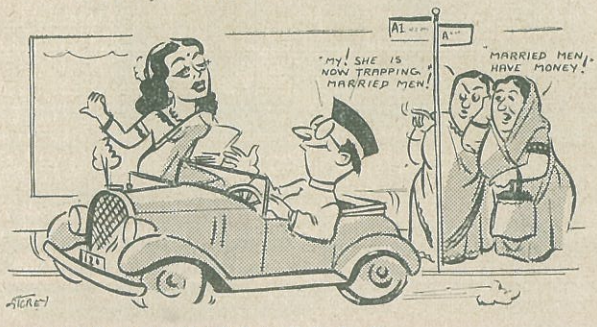
Is there a Muslim in Pakistan, who has genuine love for India?

Every one of them loves India. That is why they show us the mailed fist.

MISS VASANT V. MERCHANT (Bombay)

Is it safe for a girl to accept a lift from a lone car owner?

It may be safe but it is not correct—not in this country at least.



INDU PRAKASH SINGH (Allahabad)

Is it a fact that Dilip is going to marry the Madonna-faced Venus of the Indian screen?

Versatile beyond compare, Madhubala dons the cow-boy costume and gives the film fans a new ache in "Khazana" produced by Bakshi Brothers.

That is the rumour and rumour is a shuttle between fact and fiction.

N. S. R. MURTY (Calcutta)

What would you do in a situation where a lady says: "Either I must be yours or I must die?"

I have never been in such a happy predicament. Somehow, I think, ladies never consider any man worth that sacrifice.

G. KRISHNA (Bombay)

What is exactly meant by a clock and calendar worker?

A man who fiddles with his work and steals his employer's time and money by constantly watching the hours rolling and the dates turning.

UMESH CHANDRA AGARWAL (Lucknow)

What is assorted romance?

It is husband at home, his friend in the ballroom, his younger brother in a hill station and new introductions in the club.

H. B. VASWANI (Bombay)

When does a revolution take shape?

When the human body loses its shape by acquiring concave curves and contours.

MISS ROSY (Nagpur)

Why don't the aviation companies employ men as stewards?

Some of them wish to add sex appeal to air travel but end by merely providing a sleeping mattress.

ASHWANI KUMAR PASRICHA (New Delhi)

Can't we have memory without the touch of dead past?

Memory is the smoke that lingers in the air of something that has burnt in the past. How can it be separated from its origin?

What have you to say about Om, the comedian?

Om is a talented artiste but indulges in too many monkey tricks to be called great.

PURUSHOTTAM SARAN GOEL (Hapur)

What is a newspaper for a minister?

A spittoon! All that he spits from day to day is collected in print.

What is the use of Gandhiji's Samadhi?

It keeps the flower prices up and the press photographers busy.

What are the wonderful achievements of Shri Morarji Desai?

With crime mounting up, his achievements are climbing down.

What do the Russians like in India?

340 million hungry stomachs! The Russians can reap another Chinese harvest if only they succeed in sowing some red seeds in those stomachs.

What kinds of ministers are needed in India?

Ministers with ugly, barren wives and all relations buried in Timbuktoo thirty years ago. That will at least guarantee honesty, if not efficiency.

What is Kashmiri beauty?

A pale myth with fat features.

Where are there so many patients with stomach trouble in our India?

The whole damn country is a big hospital full of patients with empty stomachs and bloated ones. And the doctor in charge wastes time standing on his head.

What is an Indian millionaire?

A granary of at least 4000 empty stomachs. The Birlas and Dalmias are, of course, multi-millionaires. They accommodate more empty stomachs.

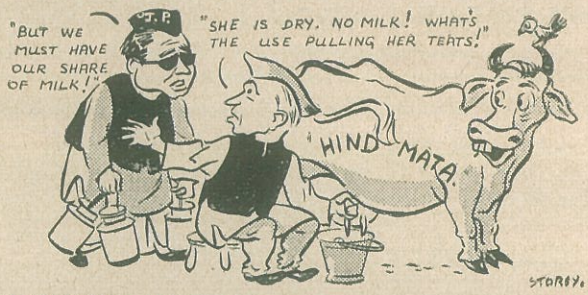
What is the use of Pakistanis in India?

They act as alarm bells and keep us on the alert.

C. S. V. RAGHAVAN (Bombay)

What is your honest opinion about the proposed railway strike in the country?

It is ill-conceived. If there is no milk in the udders where is the sense in scratching the teats? The railway men must realize that we do not just have the money to pay them. They must not be misled by the wrong advice of ambitious politicians.



PURAN BATRIA (Agra)

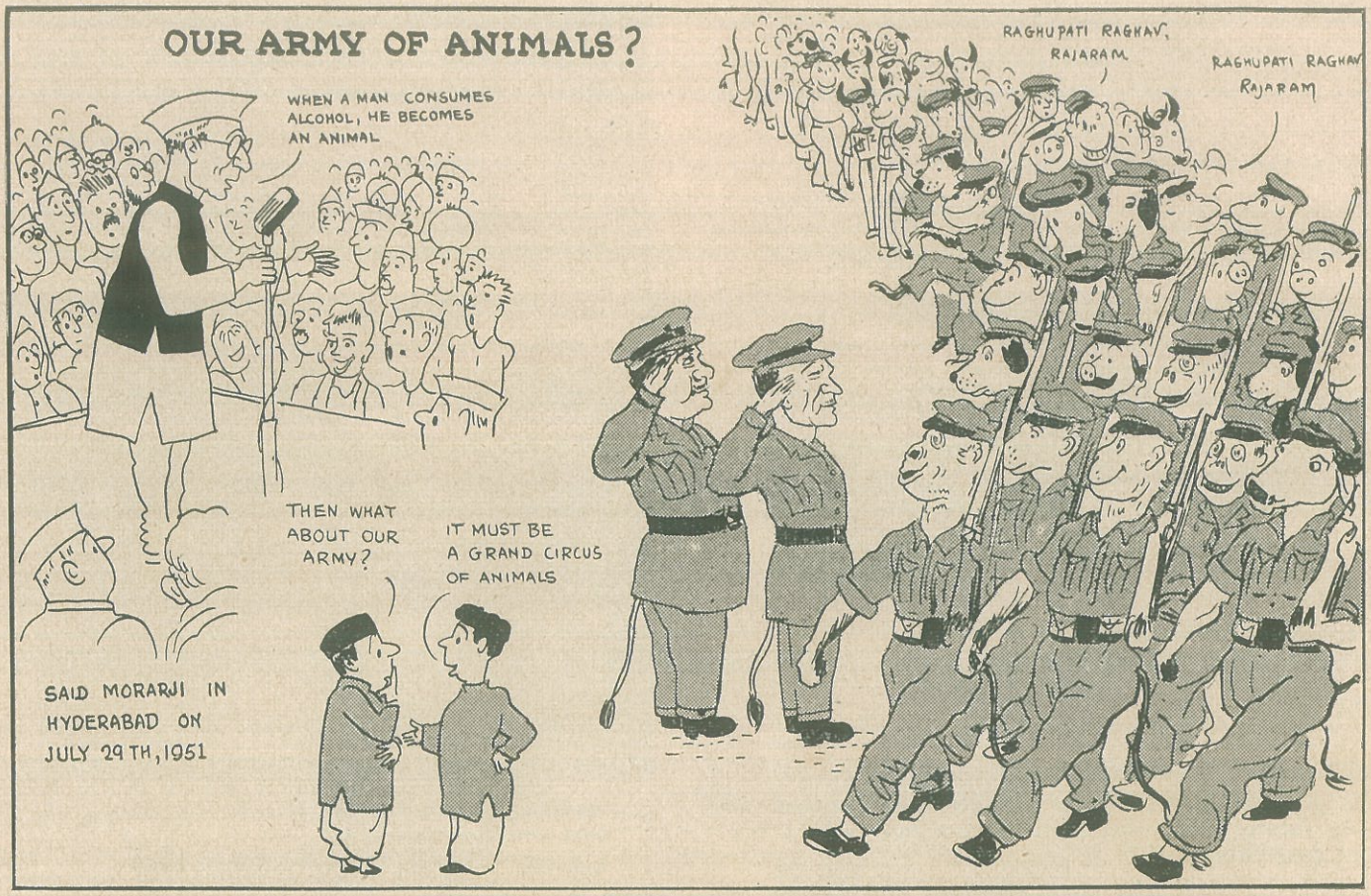
Can women sing martial songs?

Yes, but men have to do all the fighting.

SANTDAS H. DASWANI (Bombay)

Do you like my name Santdas?

It is too religious for a Sindhi. How can you use that name in a club without making others sober?


OUR ARMY OF ANIMALS?
WHEN A MAN CONSUMES ALCOHOL, HE BECOMES AN ANIMAL
THEN WHAT ABOUT OUR ARMY?
IT MUST BE A GRAND CIRCUS OF ANIMALS
SAID MORARJI IN HYDERABAD ON JULY 29TH, 1951
RAGHUPATI RAGHAV RAJARAM
RAGHUPATI RAGHAV RAJARAM

PRABHAKAR R. LAMBARE (Indore)

When is Durga Khote going to retire from the screen?

Not unless she decides to go to Pakistan! Durga seems to be an evergreen spruce.

UMA DEVI (Madras)

Last night I dreamt that I was polishing your shoes. What does it signify?

It means that I shall start an Ashram some day.

M. H. RAJA RAO (Mysore)

What does the white hair of Chandulal Shah indicate?

Neither wisdom nor experience but only a disease of the scalp.

Do films reveal the character of a nation?

Only the documentaries and not the entertainment films! Entertainment films are mostly produced by profit-conscious people and not by patriots.

G. A. MODAK (Sirsi)

What do you mean by the word 'Garba'?

It is an after-dinner mess of music and rhythm which fat and good-natured Gujarati women indulge in to reduce excessive fat and relieve themselves of windiness. It is Gujarat's only cultural dance.

M. B. ANJIAH (Secunderabad Dn.)

What is God to Communists?

That is one Article of common ownership which was equally distributed long before Marx was born.

RUKMINI DEVI (Srinagar)

Pray, what is in a ballot box, after all?

Like Pandora's wedding gift, out of the ballot box when opened will emerge white-capped monsters who will affect our destiny for the next five years.

K. MRUTYANJAYA RAO (Calcutta)

To you, who is an old man?

The one who only eats and strains at the lavatory.

What type of friends have you?

Invisible ones! They sometimes praise but never stretch a hand to help.

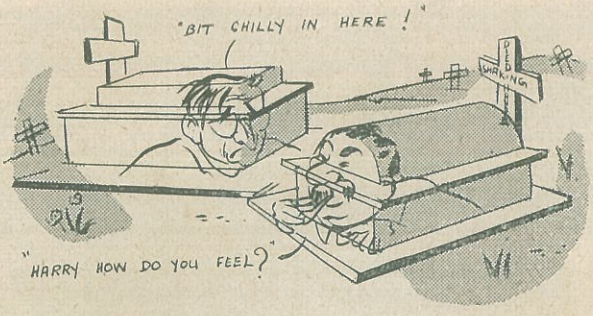
If Nehru wears dhoti?

He cannot stand on his head then.

P. K. GOPAL KRISHNA (Singapore)

Vyshinsky says that "Capitalism and Communism can live in peace?"

He means the peace of a graveyard.



I. L. MALANEY (Bombay)

Why has Lord Mountbatten never come to India after partition?

Two is company but three is a crowd..

KAMALA DATTA (Cambridge, England)

If the study of the English language is banned in the future India, what shall be your fate and the fate of your "filmindia"?

I shall shift to Cambridge and lecture on criticism.

Whither shall India go: to the West, back to the Vedas or Stalinism? India has to answer this vital question one day.

India has lost its way to the Vedas. The way to the West is too oily and slippery. The last resort is easily accessible. You can crawl there even on an empty stomach.

MISS P. KAMESWARI (Masulipatam)

Do you advise me to marry a Communist?

No! Whenever your grocer comes your husband will go underground.

I don't like to marry. Is it not one way of helping our country?

Don't bring the country in. No one probably wants to marry you.

MRS. MONA CAMPHOR (Jammu)

Your weight please?

210 lbs.; height 6 feet; chest 44 inches; biceps 16 inches! Blood count 5 millions; Blood Pressure 128/80; Pulse 80. Do you want any more particulars?

SUBASH J. RELE (Bombay)

Is it true that Nargis blushes in the presence of Prithviraj Kapoor?

She does, I am told. But women also blush when they are ashamed of some one.

T. JHUNJHUNWALA (Kanpur)

Will the coming general election be a great farce?

It will begin as a farce and end as a tragedy.

MISS INDIRA JUNEJA (New Delhi)

What are the qualifications of a good wife? And no joking please!

A good wife is a good joke in New Delhi. But elsewhere a good wife is a goddess of a home and goddesses have a million virtues.

K. A. K. AYYANGAR (Madras)

Are you in debts?

Isn't our government in debts?

JUGGAT SINGH (Perak, Malaya)

Have you ever given a speech in public?

How can I escape a national epidemic? But the people who suffered were college boys. They didn't call me again.

"Filmindia ki jai". Do you like this?

No! After "Jai" there is no progress.

JAGDISH PRASAD JAIN (Allahabad)

How to measure a girl's breasts?

It is rape unless it is done with a tailor's tape.

Why is God unseen?

They will cut Him into a million bits if He makes an appearance. As it is He is stabbed in the back a million times a day.

Acharya Kripalani, while revealing his opinion about the formation of a new party told the people: "If anti-social and reactionary elements come into this party to exploit my name then I will either kick them out or commit suicide." Is not committing suicide an illegal and immoral act Mr. Patel?

That is why politicians never commit suicide. They merely talk about it. The first politician who does it will get a martyr's funeral.

MISS P. ANASUYA DEVI (Mysore)

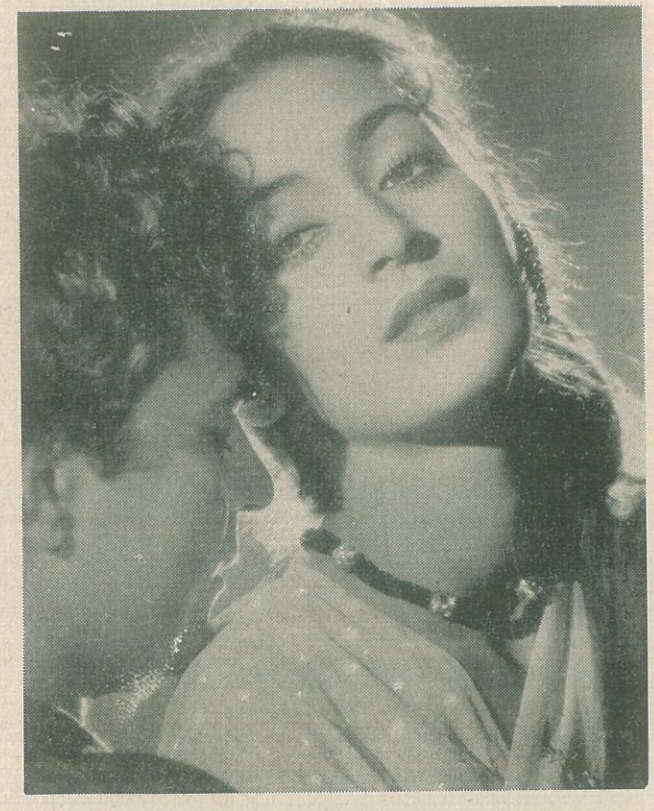
Which river is most convenient for poor Mr. Munshi to drown himself?

Rivers can't swallow that romantic little man but he can be drowned in the tears of a woman, be she even a self-denying widow.

K. SUBRAYAN (Madras)

So Balam went to England?

And returned disgraced—a helpless victim of the caprice of a capitalist.



Any place seems to be good enough to meditate in love. Sajjan does it on Nutan's shoulder in "Nirmohi", a social story produced by Sheetal Movies.

P. E. JACOB (Kottayam)

What does a parent's sigh signify?

The awkward age of a daughter in the family.

MISS SUMANGALA DEBI (Mangalore)

Were you any day disappointed in love?

Every day! I get letters which bring the perfume but not the flower.

These days, why are people mad after Cross-word Puzzles?

It is the prizes with which they want to solve the puzzle of monthly payments.

Define a polished tongue!

A tongue heavily coated with hypocrisy and politeness—a symptom of chronic deceit.

KISSOON ETWAROO (Demerara, Br. Guiana)

Which is the most substantial race in the world?

The one that you win. The rest are won by the horses for their feed.

K. K. SRIVASTAVA (Lucknow)

What is the natural gift in Nehru?

Turning hunger into patriotism and patriotism into power.

MISS ZERENE RAM (Madras)

Who is after whom: Nargis after Raj or Raj after Nargis?

Difficult to say because they chase each other in a circle. Raj and Nargis are the two most slippery customers in our film industry.

Aren't men ashamed to be bargained at high prices in the marriage market?

It is a bargain in which, money and honey both come home. Do you expect men to blush in such a bargain?

ARJAN D. BHARWANI (Singapore)

How will you know the real mind of a Congress politician?

The changes are recorded on my ration card from week to week. I read the ration card.

When does a yogi die?

A yogi dies twice—once when he renounces the world and retires to an ashram and the second time when he gets fistula sitting too long on his saintly buttocks.

When does a film producer blush?

When I tell him that he has produced a clean and good picture.

What is Dahyabhai Patel doing these days?

Poor Dahyabhai! He is not very happy these days. That Devdas makes so much noise as Gandhiji's son that Vallabhbhai's son cannot even be heard.

"filmindia" is a fount of wit, wisdom, joy, learning, knowledge and philosophy. What else Mr. Patel?

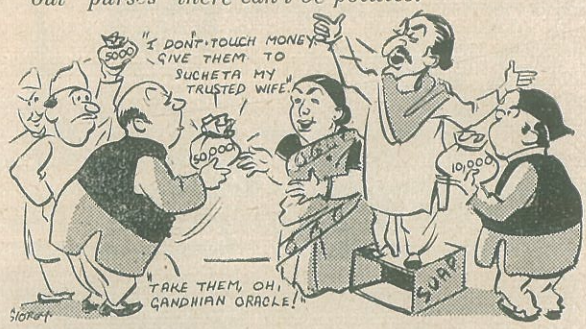
That is only your side of it. I take an entirely different view.

Is our civilization doomed to destruction?

What do the numerous archaeological excavations in different parts of the world suggest?

What has Kripalani gained by quitting the Congress?

The right to travel and collect "purses". Without "purses" there can't be politics.



M. L. SONI (Calcutta)

Do you think there is any specific cure for the common cold?

Put a couple of drops of Eucalyptus oil on a Daurala sugar cube and swallow with a little water. Try this three times a day and if the cold does not improve, at least Sir Shri Ram's bank balance will, which will mean an early promotion to you.

MISS NIRMALA G. ADVANI (Bombay)

Does it show a woman's love for her husband to drop in frequently at his office during the day?

Intrusion is not love. A housewife is a nuisance in a busy office.

Are college girls of today better-looking than were their mothers?

Better-looking, of course, but not better-behaved.

CHANDRA MANI PATHAK (Banaras)

I have not visited Bombay till now. Should I visit?

Wait till Morarji Desai joins the Central Government. You will have more fun then.

P. N. MODAK (Hubli)

"Not Hindu but Indian culture", says Shri P. Tandon. What is your opinion?

Tandon has put it politely because the word "Hindu" hurts 40 million Muslims and many others. Our culture, however, being older than Islam itself does remain a Hindu culture and in a land of 320 million Hindus no one can escape it.

F. J. A. SOMJEE (Bombay)

Is it a crime to be a virgin in America?

Not exactly but the woman is classified as 'homely' and that word has a different meaning in America.

When does a woman become aware of her old age?

Maturity kindles the fear of old age in a woman but she starts fighting back, with creams and powders, in her thirties. And it is a losing battle every time.

V. S. PURANDHARE (Madras)

Should gentlemen avoid Paris in their tour of the West?

There is nothing in Paris these days that will induce the men to lose their gentleness.

Which does a Bengali like more: his wife or fish?

Fish at meal time, wife all the time and work sometimes.

M. YESHWANT (Nagpur)

Is Shobhana Mrs. Samarth or Mrs. Motilal?

Mrs. Samarth! Mrs. Motilal is a popular medico. You are mixing up things.

K. U. M. DAS (Bangalore)

Can you visualize the beautiful maiden as poets do—with eyes like that of a fish, face like the moon, teeth like pearls, breasts like mountains and walking like a she elephant. How hideous she would be?

They probably had Meena in mind.

MARRIS NELSON (Agra)

What are your views on wife beating?

In these days of controls, it is an effective measure. I am in favour of beating the wife whenever she deserves a beating, emphasis on "deserves". That is the only way to make her realize how badly a man is kicked around by the world when he goes hunting for bread. Some of our so-called society dames would make better wives and mothers if they got a good beating once a month.

Why does a woman usually live longer than a man?

Her mind does not tax her years nor upset her stomach.

MISS MARIE THERESA (Nagpur)

When does a person commit suicide?

When his brain gets into a blind lane. As long as thought is alive, man struggles with life.

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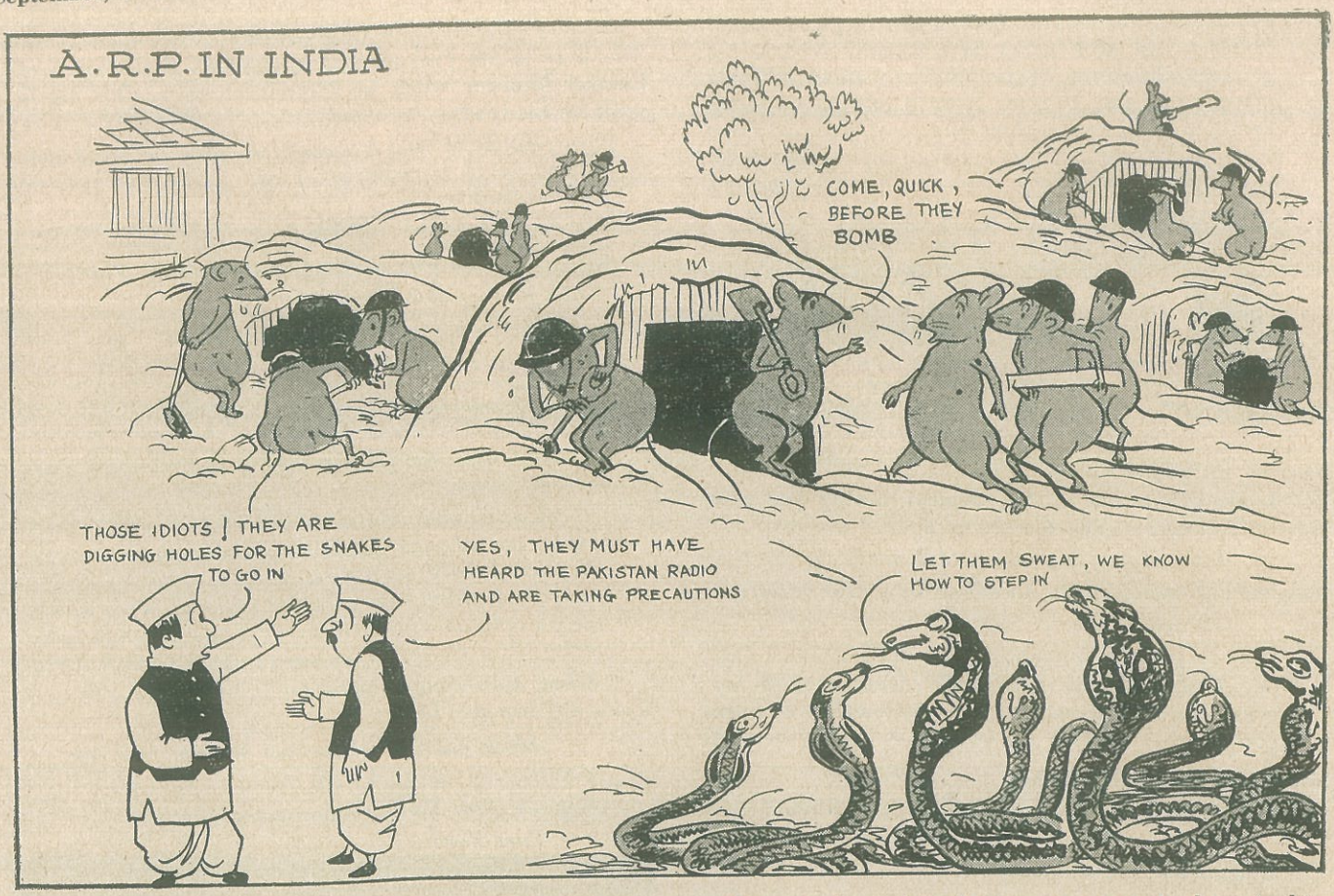

A.R.P. IN INDIA
COME, QUICK, BEFORE THEY BOMB
THOSE IDIOTS ! THEY ARE DIGGING HOLES FOR THE SNAKES TO GO IN
YES, THEY MUST HAVE HEARD THE PAKISTAN RADIO AND ARE TAKING PRECAUTIONS
LET THEM SWEAT, WE KNOW HOW TO STEP IN

MISS N. AKBARALI (Karachi)

What do you think of a man having nine daughters?

He is three daughters worse than Attaullah Khan—Madhubala's father. And I know how Attaullah Khan feels.

P. C. SIDDALINGA RAO (Bangalore)

Does prostitution need advertisement?

That profession does not need any advertisement, because it has more clientele than practitioners.

MOHAN TAWNEY (Bombay)

Does Raj lack anything?

Modesty and sincerity, though he exhibits a lot of mock humility.

You have invited Miss K. Ratna (from Bangalore) to have dinner with you. How about me Mr. Patel?

You are too near. I can only risk an invitation beyond 500 miles.

When you see a Sindhi girl you . . . . . ?

We have no Sindhi girls in Bombay. In the map of Free India there is no province named Sindh. The smart fashion-conscious girls whom we see in Bombay these days are Indian girls. And if you want to give them a small provincial label, they are Maharashtrian.

MISS MOHINI J. BHOJWANI (Bombay)

Will you please advise Kishore Sahu on my behalf and most of my friends not to act as the hero in his future pictures?

Do you object to the face or to the acting?

MISS D. SUGUNA (Bangalore)

How would you feel if a film actress embraces you when she is in a bathing costume?

A film star would not dare it. The only person who has the guts to embrace me is Producer A. R. Kardar, because he doesn't mean it.

DAYARAM S. CHIMNANI (Madras)

When will our secular experiment be given a full trial?

It is on trial now. The acid test will come when Pakistan invades India as Liaquat threatens to do.

M. N. BHARWANI (Calcutta)

Is it possible for a wealthy lady doctor to fall in love with a taxi driver in real life as shown in the film "Baazi"?

How else can you introduce Communism in films?

KR. SURENDRA RAJMAIRA (Babina)

How do you visualize the results of the so-called Prohibition?

We already have thousands of amateur chemists who can distil alcohol from almost anything under the sun. We have already a fine transport system built up with home service round the clock.

Bootlegging threatens to become our largest national industry and bootleggers have already become the greatest champions of prohibition. Many of them already talk like Minister Morarji and give us long sermons on the evils of drinking.

VISHNU PANDE (Raipur)

Is there any aim in Mr. Sood allowing his wife Kamini Kaushal to join the screen again?

Isn't money a good enough aim?

After Shyam's death, does Taji intend to remarry?

She will. Give her time.

How to judge a woman's character?

The mirror of a woman's character is in her eyes. If you can read her eyes, her soul is an open book.

SURESH NAKUL (New Delhi)

Is not 'Mahakavi' before Madhok superfluous?

I think that was intended as a description of Madhok's height and weight.

I want to die!

That is not so easy with Munshi growing American wheat on Indian soil. Try to read the report of the Planning Commission and you might get relief earlier and also score over Munshi.

SOBHAG MAL GOYAL (Ajmer)

P. N. Arora is a good businessman?

Must be, seeing that he claims two leading stars, Madhubala and Kamini Kaushal, as his partners in business.

SATISH RANJAN SAHAY (Patna)

Which is the greatest gambling centre in the world?

Monte Carlo in France has a historical reputation but in Las Vegas in Nevada, every second house is a gambling den.

MISS APARNA CHATTERJEE (Bankura)

What do you want to be in your next birth?

I want to be born a Bengali zamindar. I have had a very speedy and strenuous time during this birth and I want a bit of rest and compensation for the present struggle and a bit of reserve for the third birth to carry over.

Oh, Mr. Patel, I am dying to have a song from you?

Do you want a sunlight sonnet or a moonlight melody?

H. L. SETHI (Deolali)

Define poverty?

Poverty is the tyranny of a meal.

Why is Sri Prakasa not relieved of his duties as a Central Minister when he himself confesses that he is unfit for his job?

He is Nehru's friend. And that is a great qualification in a country of 350 million slaves of sentimentality.

Is Nigar married? If so, to whom?

To some film producer named S. M. Yusuf.

Does Morarji Desai drink?

Yes! Only water!

Have you read the news item—40,000 charkhas are idle in Bihar?

They seem to have forgotten a couple of zeros.

Do you wear the national dress at important government functions?

Critics and ministers don't dine at the same table, even though lions and goats do so in a circus. Besides, I have no time to suffer spasms of politeness by wearing our so-called national dress which, in my opinion, is the most stupid and uncomfortable dress for a working man.

What did Adam find when he first yawned into Eve's disillusioned face?

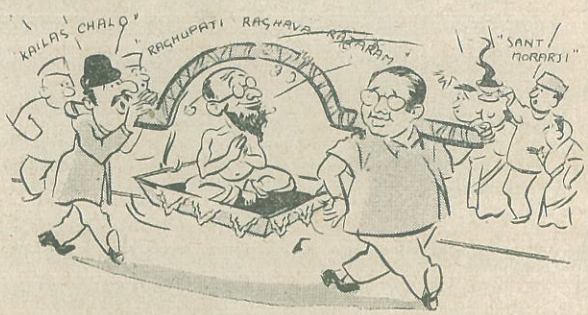
Adam found nothing but Madam saw Adam's tonsils.

Who is your Hollywood correspondent?

Ram Bagai. If you write to him at 218 North New Hampshire, Hollywood 4, California, U. S. A., he will send you autographed photos of Hollywood stars for your bedroom.

What will happen if Morarji Desai decides to keep a full beard and threatens to quit Bombay and go to the Himalayas for meditation?

I shall carry him in a palanquin right up to the Himalayas and blow up the bridges on my return journey.



J. M. RAWAL (Bombay)

In the opinion of Dr. John Matthai, Pandit Nehru is one of the most inspiring men?

But the inspiration vanishes before it reaches the stage of perspiration and all our problems remain where they were before.

K. G. MAHABAL (Bombay)

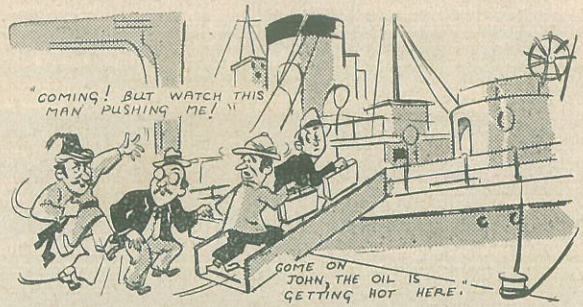
In what do girls look more attractive and alluring —in anything or nothing?

In something that gives you a thirst for nothing.

G. C. BANERJEE (Barrackpore)

How do you view Britain's case in Persian oil?

I see only the suitcase in the Britisher's hand.



Is David a politician too?

Every Jew is a politician.

Have you seen "Bitter Rice"?

Yes, a very poor picture.

VIJAY BHATNAGAR (Jammu)

Which season is most liked by a society girl?

A society girl likes summer. It takes her to the hills and to new company and thrills.

In what way Sheikh Abdullah has impressed you?

I am not at all impressed by Sheikh Abdullah.

Love makes the men sleepy and they seem to close their eyes at any spot. Here is Randhir at the game with Purnima in "Saloni", a social story directed by J. P. Advani for Goodluck Pictures.

I don't trust him though Pandit Nehru does. And that is more than enough for Kashmir.

It is the usual maxim of the society maternal slave-dealer when knocking down her daughter to the highest bidder that "love will surely come after marriage". Is it true?

It is a mean and dirty blackmail practised on a helpless girl. Love is a lamp that lights the way to a marital bed and has to be lighted first.

K. S. R. MURTHI (Secunderabad Dn.)

What makes India remain in the Commonwealth of Nations?

Pakistan's war-mongering! The British have to become carpet merchants to hide their dirty designs on India.

G. N. VASHI (Ahmedabad)

Had you been in place of Adam, what would you have done?

I would have rather got bitten by the serpent than by that woman.

MISS R. GOMATHI (Madras)

Dame rumour has it that little Madhu and 'big boy' Dilip Kumar have arrived at the matrimonial altar. Who do you guess will be the groom's best man?

Premnath!

K. A. PATNA (Madras)

Is love like magic?

Yes, it brings out hidden rabbits after marriage.

G. V. BHARATA RAJA RAO (Madanapalle)

Nehru is becoming a solitary figure in the political field?

Solitary? With 320 million "tali bajane-wallas?"

Does an actress remember her age while she enters into film contracts?

Her age is written on her face which is the horoscope of her future.

U. M. MENON (Bahrein, Persian Gulf)

Is it our 'filmindia' or Mr. Baburao Patel's "film-india'?

It is yours! In India every thing belongs to one Menon or other, be he in Bahrein or Britain.

BARUN SHUMSHER RANA (Kathmandu)

Where is Nigar Sultana's residence?

Far away from Kathmandu, on the Pali Danda Road, Bandra, Bombay 20.

SOMANCHI SIVA RAO (Nidadavolu)

Ashok Kumar's smile looks artificial, whereas Dilip's is quite natural. What do you say?

Smiles also have provincial and racial complexions apart from individual inhibitions. Whenever Pandit Indra smiles I see only the miserly Marwari stretch of a dehydrated mouth. That man refuses to be generous even with a smile which costs nothing.

N. RAJAGOPAL (Mysore)

How young is Miss Gohar?

A virgin is an ageless maiden.

Why are beauty contests held?

To sustain the morale of ugly women.

What did Pudovkin take back with him to Russia?

Photographs of Ahmed Abbas and Dev Anand, the two he-men of India.

Does man need fame?

And a dame to collect money.

What is the use of a cow in Pakistan?

It is both a milk and meat proposition. When one dries, the other can be fried.

What are the rest of the Nehrus doing?

That is an impertinent question. All the Nehrus are employed in the service of our State.

What does an average Anglo-Indian girl suffer from?

The hallucination that she is British. And to prove this she claims a French mother and a German father but forgets her Indian cradle.

How do you prove yourself that you are a Congressman?

Don't I whip the Congress every month with the same anxious agony with which I would whip my erring child?

Who is the most talked of person in India today?

Between Nehru and me, poor Morarji is completely forgotten, till he says something stupid.

T. A. RAMANATHAN (Mannargudi)

Please tell me something about our army?

They say it is a grand crowd of wonderful jawans straining at the leash. With Pakistan in its present mood, the test may come soon.

DEVENDRA RELE (Bombay)

How is it that there is no holiday on "Ramnavmi Day' in our "Ram Rajya?"

You shouldn't take that Ram Rajya slogan so seriously. Congressmen believe in only the 'Rajya' part of the slogan.

Do you believe in people from Goa?

Only those people who dress in sari and are young and beautiful.

S. R. SINGH (Kanpur)

Veera is out of news these days. Why?

Veera is a good-natured girl but she has a poor face and very poor acting talent for the screen.

Why don't you encourage visitors?

You will then get only an annual issue of "filmindia".

GOTU RELE (Bombay)

I was told by a police officer that the backbone of the Bombay Government is Morarji. Do you agree?

Yes, but I always thought the brain to be more important than the backbone because backbones are also found in animals.

Do you feel pleasant without whisky?

With Prohibition a complete success, where do you get whisky these days?

S. BABZEE BAB (Jeypore, Orissa)

Is Nehru tired?

God bless him! Nehru is the fountain of eternal energy. When his feet get tired, he walks on his head.

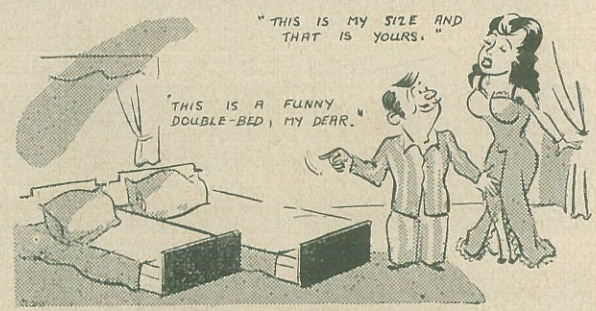
PROF. DEVKI NANDAN (Delhi)

Have you ever been defeated by a woman?

Always. I throw up my hands no sooner I hear the first battle-cry.

Do you like tall women?

I like them tallish. The tall ones are difficult to accommodate in modern flats.



KRISHAN CHANDAR (New Delhi)

When stomachs are hungry, why do people fill wombs?

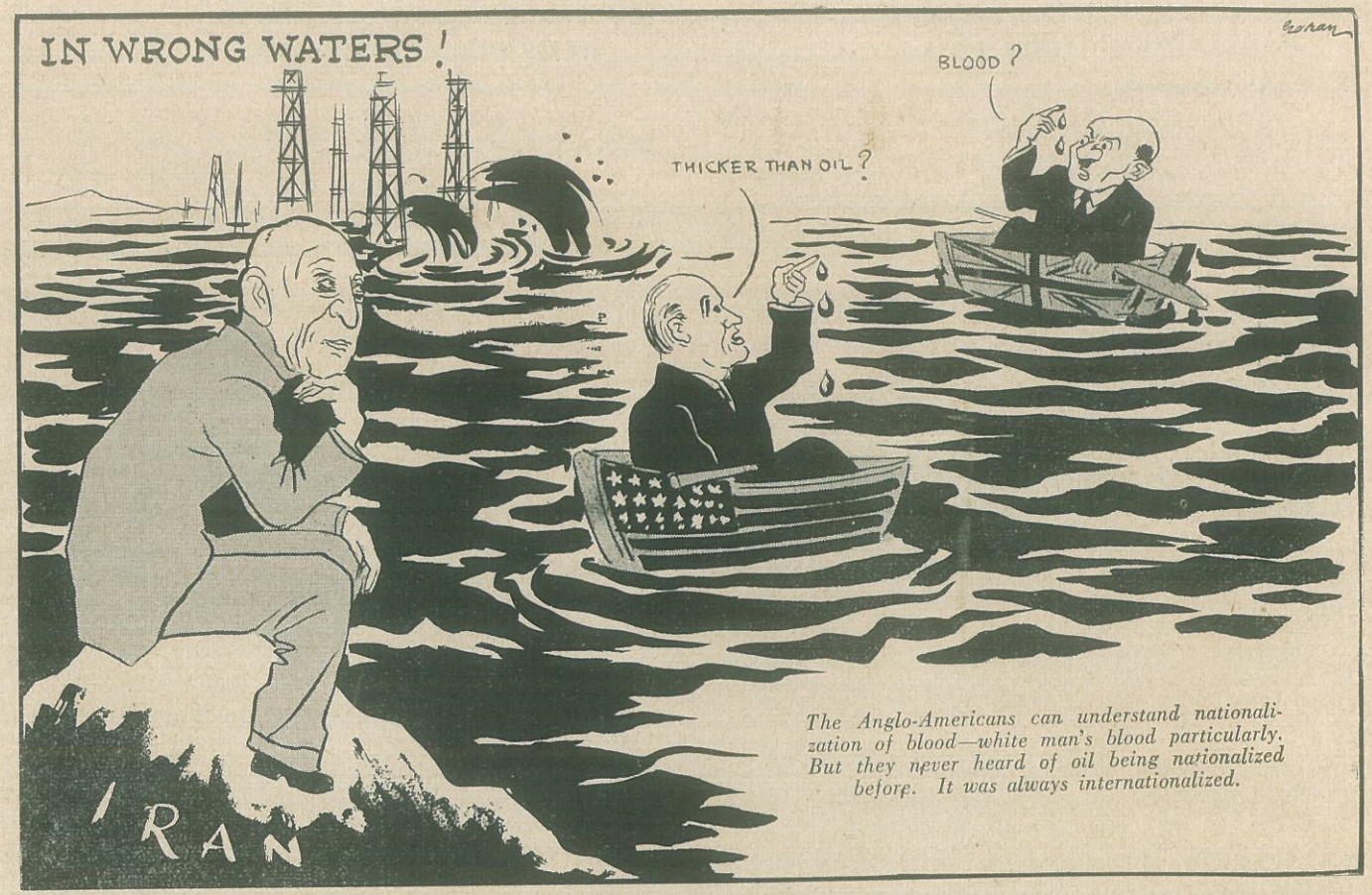
Wombs are filled by accidents, stomachs by design.

Have you ever had an appointment with a charming girl and then missed it?

Perish the thought! I have never been guilty of a sin like that.

ABDUL RAZZAQUE (Dibrugarh)

Whose bank balance is greater: Raj Kapoor's or Dilip Kumar's?



The Anglo-Americans can understand nationalization of blood—white man's blood particularly. But they never heard of oil being nationalized before. It was always internationalized.

Stars handle invisible money which banks don't see nor does anyone else.

MISS NALINI VYAS (Nagpur)

Will you accept a job of a professor in our college?

I have nothing to profess. I have only confessions to make and many of them will burn the pages of your text-books.

Can I have pen friendship with your daughter Sheela?

Go ahead! She writes one letter in five years which she herself cannot read after five minutes.

SUBRAMANIAM K. A. (Bombay)

What will India be without Munshi, our food minister?

We shall then lose even the pickle from our empty plate.

K. N. SUBRAMANIAM (Madras)

Why no examinations for ministers' posts?

Haven't most of them graduated through jails?

P. K. SUNDARAM (Guntur)

Do you remember how Shobhana was looking at Nutan's age?

Not as pretty but more flirtatious.

If education, histrionics and birth are to be the criteria in selecting actors and actresses, where will our film industry stand?

In birth and education we are at the top of the world because we have more such artistes than Hollywood has. In histrionics we tie for the second place with England.

KRISHNA KUMARI (Aligarh)

Has a producer a right to visit an actress' residence?

Right? Usually he lives there and often exercises his right to return to his own home. Under our Constitution you can't stop him from doing that.

How can you give your photo?

Only in exchange!

What should I do when boys whistle at me?

Drop the signal and let the train pass.

Do you date girls?

I would love to but the girls count the calendars that I have run through.

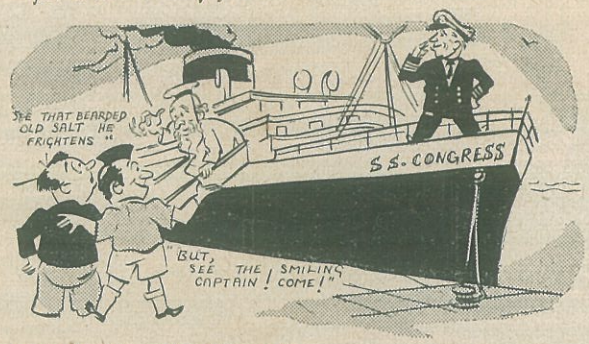
What do actresses do in old age?

Some beg, some run brothels and some marry tired and retired Muslim adventurers.

P. D. LAL (Bangalore)

Which party do you advise me to vote for in the next general elections?

The Congress—the ship in which we landed on the shores of freedom. Though the ship has sprung quite a few leaks, it is still good enough to float for a number of years.



G. D. LAD (Kericho, Kenya)

Kericho will soon have a small cinema theatre. Indian population—650 adults, 437 juveniles and many more in making. What is your message please?

Those in making, when they make an appearance, should be called Africans and not Indians. It is high time people started taking their stamp from the soil rather than from the seed.

N. L. KULKARNI (Dharwar)

All great men, like Nehru, have got bald heads. Why sir?

Thoughts and hair rarely grow together.

K. SRINIVASAN (Mysore)

Nasik is famous for what?

For its distillery which the Government still operate.

MRS. AMULU KRISHNAN (Madras)

Have you picked up any Tamil?

I know the names of quite a few Tamil girls.

Do you like honey?

That is a matter of age and sweetness.

I dreamt that Stalin embraced Truman?

That is an old dream. Tell us when Truman will be able to free himself from the embrace.

NANDKUMAR RAMCHAND BIJLANI (Bombay)

I wish to have the address of Asha Mathur?

Union Park, Chembur, Bombay.

RAJ A. CHHUGANI (Poona)

Do you love any of your neighbours?

Most of them are fat and ugly. There is nothing around me to make me a good Christian.

DHAIRYASHIL L. PAWAR (Bombay)

Is prohibition a grand success in Bombay?

Yes. The bootleggers have raised their standard of living and move in motor cars nowadays.

M. S. RAMCHANDER (Secunderabad Dn.)

Do you believe in Netaji's death?

One, whom you don't see, is dead.

Since I read your 'Festival of Crime' in the May issue, my blood is boiling. What is the remedy?

Wear a white cap, it will soon get frozen.

MISS RENUKA MUKHERJEE (Madras)

As I read through your meaningful answers full of philosophy to the multifarious questions I see a great genius behind. I get lost in a reverie. I feel a strong instinctive urge to see the genius behind this and I am wondering how?

Two trains leave Madras every day for Bombay and both carry hundreds of passengers. Can't you be accommodated on one of them?

PREM G. BHAYA (Poona)

Has the Central Board of Film Censors succeeded?

It has been in the saddle only eight months. Ask me at the end of the first year. I criticize people only after giving them a fair chance to work.

Do you say your prayers daily?

Isn't pain a daily prayer?

Is Akash Vani an appropriate name for All India Radio?

No! At best it is stupid and misleading. But on the eve of the elections, the Congress Party can broadcast Gandhiji's old prayer records and tell our millions that Gandhiji is asking them to vote for the Congress straight from heaven. The word "Akash Vani" has many religious and spiritual associations in the Indian mind and the adoption of that word seems to be a sinister design to exploit these associations.

"HEAR WHAT GANDHIJI SAYS FROM HEAVEN."
CONGRESS RADIO
CONGRESS MEANS PEOPLE AND PEOPLE MUST VOTE FOR THE CONGRESS"
WONDERFUL GANDHIJI HAS SPOKEN
'VOTE FOR CONGRESS!'

M. S. VISVANATHAN (Poona)

Are the Chinese happy in Mao Tse Tung's raj?

That is a superfluous question. Wherever the Communists rule a paradise is immediately ushered in. If you don't believe me, ask Ahmed Abbas and Mulk Raj Anand.

What does the "great" astrologer, Jagdish Sethi say about you?

He has predicted that I shall buy old houses and repair them and never build a new one.

Producer Kardar who introduces in his film "Dard" the line: "Islam ke kishtiko ham par laga denge" is a secular person, whereas Baburao is called a communalist. How come Mr. Patel?

That is my misfortune of belonging to a minority community in Nehru's secular India.

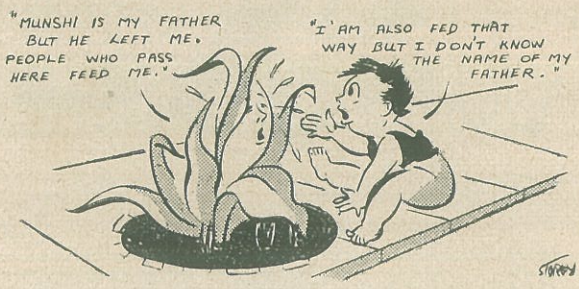
Why does an artiste like Prithviraj think too much of himself?

All actors suffer from the mirror disease, a dangerous malady that empties the head and gives it a swelling.

M. Y. SONALKAR (Bombay)

How do prostitutes bring up their children?

Like Munshi's Vanamahotsav trees which are watered by travellers and left to the mercy of God. The socially branded children grow in the cradles of orphans.



Do graves talk?

The way Liaquat is raving these days, isn't Jinnah's grave talking?

Can Kripalani deliver the goods?

He has to collect the merchandize before he can deliver it. Kripalani is still a political mendicant.

Have you any inventions to your credit?

Filmindia! This invention has not as yet been matched.

P. BALAKRISHNAN (Bombay)

Does the Board of Film Censors consist of any journalists?

Chandulal Shah! He is their racing reporter.

So far who has benefited by the Film Star Cricket Festival?

Some of those who organized the 'tamasha' are already reported to have bought new cars.

What prevented a great lover of art like you from visiting the Festival of Britain?

That Festival is a Chor Bazaar of the British. There is no art in it.

What will happen to Suraiya, Nargis and Madhubala when they cease to twinkle?

Suraiya will have money. Nargis will have friends. Madhubala will have neither.

Which spying service is the best in the world?

Pakistan's. It is spiritual and spontaneous.

M. G. VYAS (Nagpur)

How many times have you been invited to dinner at Madhubala's home?

Not once yet! Madhubala's Pathan father is not a very social creature that way but you can have plenty of tea and apples if you happen to visit them. They have, however, a fine dining table lying in a junk room.

RAM CHAND DHIR (Delhi)

Who was a better leader: Gandhi or Jinnah?

Jinnah! He cashed in on Gandhiji's mistakes.

RAJESHWARI SHARMA (Sultanpur)

My husband loved a pretty nurse before our marriage. She is still after him. What should I do?

Invite her to dinner; be friendly with her; leave your husband alone with her as much as possible; ask your husband to accompany her home and when he returns, congratulate him on his choice of first love. Do this a dozen times and the sting of the old romance will disappear. A man always likes a wife who understands and helps him to settle old accounts gradually and without unnecessary embarrassment. The hurry of a jealous wife throws the husband back into the old lap.

D. S. PRAKASH (Madras)

If I go to Bombay which places of importance should I see?

Tower of Silence, where Parsis don't speak and Ridge House, where Morarji doesn't let any one speak.

Why do the Congress people call their Raj as Ram Raj?

Because Ram Raj was the monarchy of one man and the subjection of millions.

MISS ELA GHOSH (New Delhi)

What is the definition of peace?

Wherever there is Santoshi, there must be Rehana and here she is proclaiming her bondage in "Shin Shinaki Boobla Boo," a Santoshi story.

Peace is a mirage which people tired of life see from a distance. The human race is a harvest of conflict and not of peace.

K. LAKSHMI (Madras)

Did Kishore Sahu go on a pilgrimage at any time?

A son who carries his parents wherever he goes is always on a pilgrimage. Kishore is a Shravan Kumar among film folks.

Where did you get wit?

I discovered it in my hungry stomach. It was clinging like a silver lining over my ulcer.

How to repair a man's heart?

A man's heart is a one-piece rubber mechanism and does not need repairs.

Did you love and respect Mahatma Gandhi?

I love and revere Gandhiji, the man, but I don't approve of Gandhism.

S. N. VIRNAVE (Sindri)

In Bihar we have projects like Damodar Valley, Fertilizer and Koshi. What about Bombay?

We have Prohibition, Anti-Bigamy, Early to Bed and many other minor projects.

MOHABBAT SINGH (Dharampore)

Please define a mahatma?

The latest model we had was Mohandas Karamchand Gandhi. New ones are in the making but they have not taken a definite shape yet.

A. V. NARASIMHAN (Hyderabad Dn.)

Is it true that you neither drink nor flirt nor gamble but only lie?

"Lie" is a very strong word. Call it "bluff".

PRABHAKAR S. GADGIL (Nagpur)

Is it true that some very 'queer fish' are to be seen at the Aquarium in Bombay?

Yes, they pay four annas to get in there.

H. N. SESHADRI (Mysore)

Of all the white capped leaders whom do you trust most?

Pandit Nehru! His mind is on his tongue and only a honest man can risk it there.

RAMAKANT V. NERURKAR (Talegaon)

Are you a Congressman?

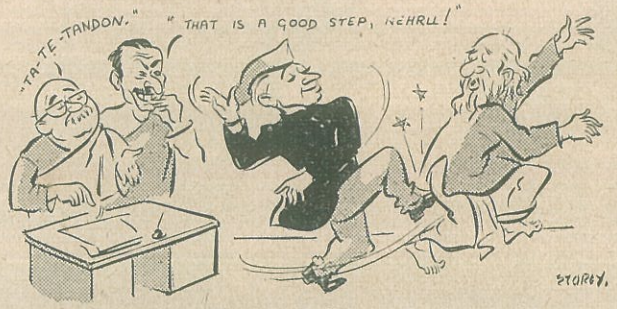
Yes! I am not a quitter. Though I criticize the Congress ruthlessly, I shall always remain a Congressman. Howsoever rotten the Congress may

seem today, it is the only institution that can save our country in the long run.

GOVIND B. CHORE (Nagpur)

Is Rafi Ahmed Kidwai the same singer Rafi?

No, Kidwai is a different type of an artist. You could call him a dance teacher. His favourite dance seems to be the Samba.



MAHARAJ KRISHAN (New Delhi)

Who are Bengalis fond of walking sticks?

They are scared of dogs and other Bengalis—both bite without a warning.

When will Veena be returning to Pakistan?

That is a difficult question to answer in secular India.

Is Zahur Raja active in India?

Yes. He writes "Additional Dialogue" for Kardar. It is evidently a new profession in secular India.

S. L. DUTTA (New Delhi)

What is the concept of love of a modern girl?

Love is the dust which the modern girl throws into the eyes of her security prisoner. It often turns an intelligent man into an idiot.

What does an average hubby expect from his wife?

He expects everything except a child. But that is all he gets.

MISS S. PEREIRA (Bombay)

I have no urge to travel at all!

And yet with every dawn you have travelled a day towards the end.

Can even a blind man call "Akeli" a motion picture?

Did you see it? I rushed for it but it proved a better sprinter.

Would you care to visit me?

Now don't tempt me! I might take you seriously because I visit Bandra four times a week.

Do you welcome the proposal: "From Hornby Road to Ambedkar Avenue?"

No! I don't believe in removing the milestones of history. They can build a new road and name it after Ambedkar.

What do you think of the father who demands board and lodging charges from his son?

A wise father who loves his son wisely and in doing so brings home to him the true value of food and shelter in a man's life.

Why is the Metro Cinema holding contests for every picture?

Its Sindhi manager is fooling people. He knew the number of fools Karachi had and now he wants to know how many Bombay has. That man is a statistician.

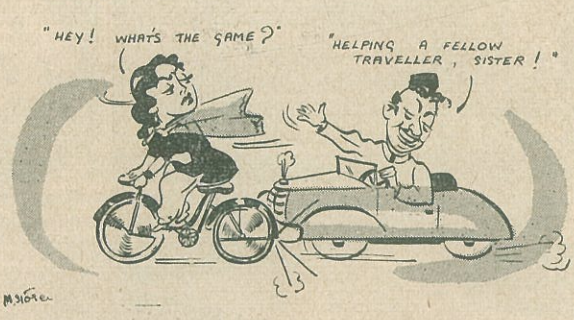
Neelam attracts, any way, in "Bewafa", a social story of Art Centre produced by Anwar Hussein and directed by M. L. Anand.

How will the Colombo Plan better your lot and mine?

The Colombo Plan won't travel to India. It will be buried in Colombo, so don't start worrying.

Why haven't Bombay girls taken kindly to cycling?

Because motorists take the word "pushbike" too literally.



J. D. KOLI (Wanlesswadi)

Do you condemn "hen peckism" among husbands?

Absolutely! The hen-pecked husband should be de-sexed.

N. C. BANERJEE (Bombay)

When is a rape justified?

It is never justified but it is often legalized by marriage.

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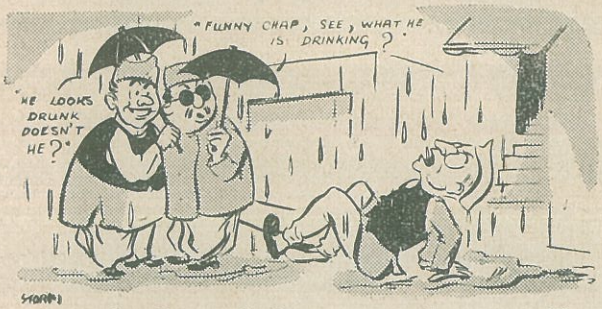
HARCHARAN SINGH HARI (Patiala)

Doesn't Morarji ever drink?

Of course, he does. But Morarji is a cheapjack because he drinks what rains from above and wise people use umbrellas to save themselves from the stuff.



Aye, why do you look so grim and composed?

I sell my smile to a million faces every month and have only a scowl left for myself. And smiles are like Munshi's trees—they die before they blossom.

S. MHATRE (Bombay)

When do lips stick?

When the soul is weighed down with sin, the little gates of confession are closed.

Are saints a part and parcel of God?

Saints are His advertising agents.

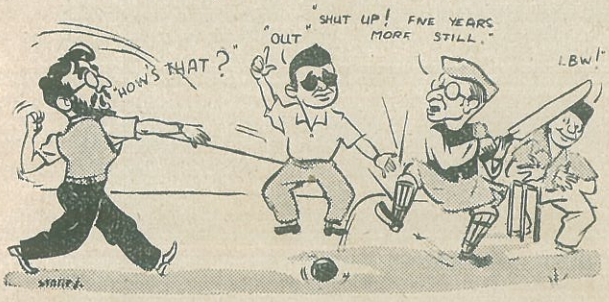
MISS V. MERCHANT (Bombay)

Have you ever visited the Pondicherry Ashram of the late Sri Aurobindo?

I don't believe in saints made of flesh and blood. Stone gods are safer.

What would be the result of Congress victory in the next elections?

The old boys will come to bat again.



MISS R. KAPUR (Bombay)

Is it necessary for faith to be blind?

Faith has eyes even to see God. Intellect lacks this vision.

What do you feel when you see feminine hands (the symbol of softness) breaking hard stones on the roadside?

Hunger has no sex. It has only a stomach.

MISS TARA R. MUDAKATTE (Belgaum)

Is Kuldip still a girl?

A chronic one!

I am very proud of Indian culture. Are you?

I am not. Because when I grab at it I only collect myths and ruins.

CHETAN DEV BAJAJ (Delhi)

What is the difference between a virgin and a spinster?

A spinster is often a virgin with wrinkles.

BRAJ BEHARI LAL (Hazaribagh, Bihar)

Every success has a secret. What is yours?

Do you remember Longfellow's lines in his famous poem "The Village Blacksmith": "Week in, week out from morn till night, You can hear his bellows blow, You can hear him swing his heavy sledge, With measured beat and slow." Do those lines describe work?

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A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR SEPTEMBER

1st Prize to Mrs. Prakash (Delhi); 2nd Prize to M. Y. Sonalkar (Bombay); 3rd Prize to Miss S. Pereira (Bombay); 4th Prize to H. L. Sethi (Deolali); 5th Prize to D. S. Prakash (Madras); 6th Prize to Somanchi Siva Rao (Nidadavolu), 7th Prize to Kamala Datta (Cambridge) and 20 consolation prizes to the following:—G. P. Sharma (Ghaziabad); A. Rashid Butt (Karachi); Indu Prakash Singh (Allahabad); Miss P. Anasuya Devi (Mysore); Miss Sumangala Debi (Mangalore); Sanker Ghosh (Dhubri, Assam); G. A. Modak (Sirsi); Kissoon Etwaroo (Demerara, Br. Guiana); Miss Zerene Ram (Madras); M. L. Soni (Calcutta); Kr. Surendra Rajmaira (Babina); K. G. Mahabal (Bombay); Vijay Bhatnagar (Jammu); Miss P Kameswari (Masulipatam); U. M. Menon (Bahrein, Persian Gulf); Gotu Rele (Bombay); P. D. Lal (Bangalore); Krishan Chandar (New Delhi); G. D. Lad (Kericho, Kenya) and Harcharan Singh Hari (Patiala). Money Orders and copies are being sent to all the prize-winners.

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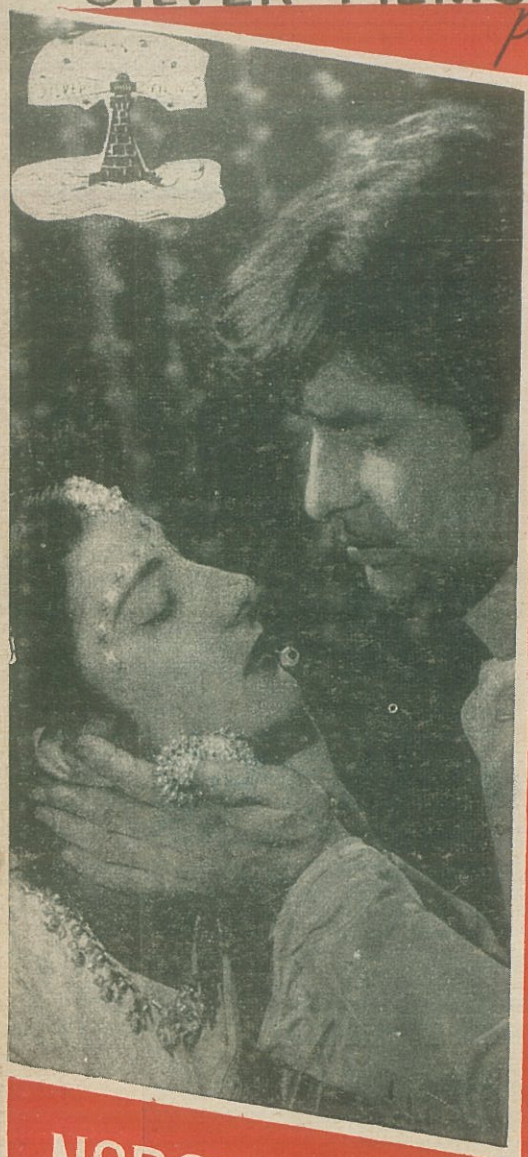

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MOTILAL RUKMANI CUCKOO
KUMAR · PRAMILA

Directed by

KUMAR

Music

MADAN MOHAN

Produced by

PRAMILA

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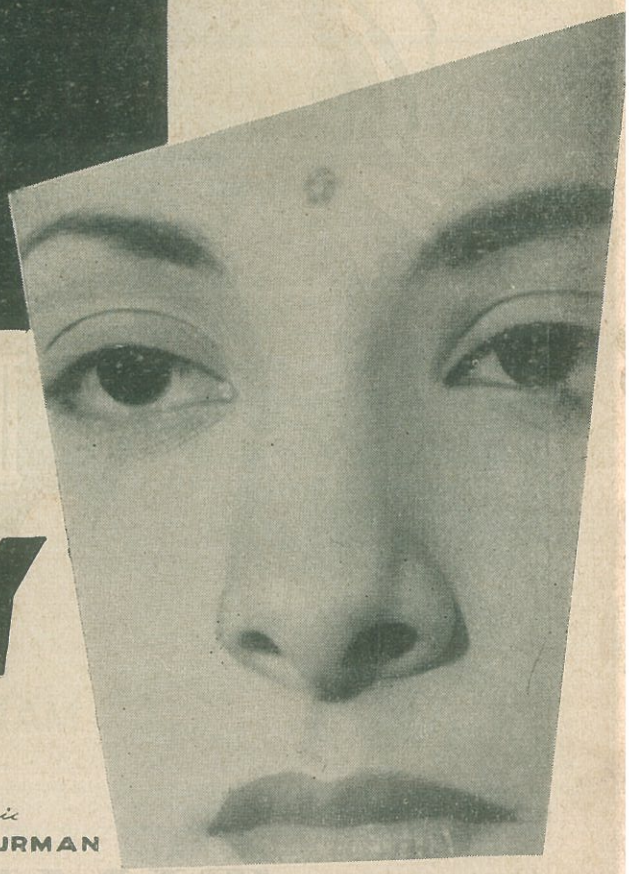
NALINI JAYWANT—

One of our topline stars, Nalini Jaywant once again leads a great cast in "Naz", a social story produced and directed by S. K. Ojha. The outdoors of this unique picture are now being photographed in Europe.



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OUR REVIEW

"Badal" Draws Crowds To Roxy !

Another Legend Of Indian Robin Hood !

This is the usual Robin Hood plot of tyranny, rebellion and fight for justice. And Amiya Chakravarty being essentially an honest man has not used even his imagination to colour the old Robin Hood legend and make it look a little different.

If you have seen similar stories on the Indian screen many times before, you must derive your consolation from the fact that the previous stories did not feature the sensationally sweet Madhubala nor the flat-nosed Premnath.

The story of "Badal" has a good King, a bad Jagirdar, a worse henchman, a beautiful princess, a poor but spirited young lad, a loving farm belle and a crowd of armed constables and unarmed peasants pushing one another around all the time.

UP IN ARMS!

Badal is a son of the soil, into whose soul the iron entered when Jaisingh, the henchman of the local Jagirdar, threw down Badal's father to a quick death while collecting revenue arrears. His own tragedy gives Badal a vision to see the tyranny practised on the poor peasants around him and he soon becomes an Indian Robin Hood, to rob the rich and feed the poor.

Jaisingh puts the usual price on Badal's head but Badal is never caught.

Mayna, a farm belle, loves Badal since their childhood and she contributes substantially to Badal's numerous adventures and escapades.

But love enters Badal's life when Ratna, the daughter of the Jagirdar, is kidnapped and brought to his caves. Ratna is, of course, escorted home by Badal himself but in doing so he loses his heart to the girl. The girl does likewise.

Now Jaisingh, like all villains, wants to marry Ratna and Ratna, like all good heroines, hates him and loves another. Jaisingh has, however, the Jagirdar well placed under his thumb.

As stories of Badal's rebellious exploits spread, the good King pulls up the Jagirdar and ultimately decides to investigate the matter himself. So like Haroon-al-Raschid he visits Badal's caves incognito and finds out the truth about tyranny and rebellion.

The story soon reaches a climax and right under the hangman's rope Badal is rescued by the King and honoured in public. The tale ends happily.

We appreciate Amiya's honesty in sticking to the dear old rut with the result that the audience knows the end and the beginning simultaneously.

The picture has rather crude production values, recording and photography being erratic. The musical score by Shankar and Jai Kishen is rather poor—the guys giving us some hundred-year old tunes. The dialogue and lyrics are also poorly written. The direction of Amiya Chakravarty is quite good in emotional sequences but in the fast action sequences the tempo has been unnecessarily slowed down. The horses, at least, could have been made to run faster if not on their own legs at least on the sprockets of the camera.

BADAL

Producers:	Varma Films
Language:	Hindustani
Story:	Amiya Chakravarty
Lyrics:	Shailender & Jaipuri
Dialogue:	Hari Pratap
Music:	Shankar & Jai Kishen
Photography:	V. Baba Saheb
Recording:	Shanti Swaroop
Cast:	Madhubala, Premnath, Purnima, Hiralal, Agha, Randhir, S. Nazir etc.
Released At:	Roxy, Bombay
Date of Release:	27th July 1951

Directed By:
AMIYA CHAKRAVARTY

MADHUBALA MUST IMPROVE!

Madhubala plays Ratna, the Jagirdar's daughter, and looks a princess every inch. She has not much of a role to play—the other girl's role being more emotional and sympathetic—but she does her bit very well. Madhubala, however, must learn to speak her dialogue slowly, distinctly and effectively instead of rattling through her lines in a monotone. The human voice must also thrill in harmony with the emotions of the mind and it does not thrill in monotones. Similarly, Madhubala should not be dressed in thin, clinging georgettes because the girl has a figure without curves and clinging dresses highlight this defect. For a tall and straight figure like Madhubala's, the Punjabi costume is perhaps the most suitable.

Purnima plays the village belle and speaks her dialogue very well—better than Madhubala in their first emotional scene together in the palace. But Purnima's face does not move and her eyes are so deep-set that one has to spot her tear with a binocular. In the first dance, she makes a fool of herself.

Premnath plays Badal and in doing so shouts and runs all over the screen till we can't stop him. Premnath's performance is a very loud portrayal of the role and does not reveal any sincerity of agony or suffering throughout—the main cause of his rebellion. His performance, therefore, fails.

Hiralal plays Jaisingh well as usual. Randhir does pretty well as the Jagirdar and though S. Nazir looks a bit of a cheap king, he speaks his dialogue well, stumbling only at one place. Agha jumps about like a monkey with its tail on fire.

In short, the masses like "Badal", though it is a story of tyrants and kings shown to us in days when we don't even have our old princes. Though, of course, we do have our dear Bhupat, the Saurashtra dacoit, but we are not sure that he knows the Samba as well as Badal does.

OUR REVIEW

"Naujawan" Becomes A Speedy Entertainer !

Presents Inconsequential Marriage Tangle !

"Naujawan", a slick entertainer produced by Kardar Productions, proves one important fact that Mahesh Kaul, the man who gave us that screen classic—"Gopinath"—is versatile enough to handle a comedy with equal deftness. We, however, hope that next time he takes up a comedy it would be something like Lubitsch's "Design For Living"—something more in tune with his own intellectual subtleties rather than a frothy and frivolous affair like "Naujawan".

The weakest spot in "Naujawan" is its story. Admitting that it was all meant for mere entertainment and nothing more—the usual excuse which producers give when faced with a bankruptcy of new subjects—the puerile stuff, which is framed and presented as a story in "Naujawan", can hardly justify all the time, energy and money spent on the picture.

For to look at, "Naujawan" is a lavish production with the usual production values associated with the Kardar Studios and as such it must have cost quite a lot to produce it.

Besides, giving Mahesh Kaul such a frivolous subject and wasting a year and half of his intellectual existence is neither wise nor artistic.

MARRIAGE MUDDLE

As most of our pictures are nowadays inspired by foreign productions, it is now too late in the day to trace the different sources of such inspiration and take a childish delight in naming the different foreign pictures like an overgrown school girl reciting school room poetry in the drawing room.

Diwan Bahadur Ramsarandas, a haughty multi-millionaire, who believes in money and blue-blood, has a charming young daughter in Kamla whom he wants to give away in marriage to a boy she dislikes.

When this marriage proposal comes up, Kamla, goaded by her cousin Bimla, lies to her father about her being in love with some one else who was at the moment in Burma. But the irate father wants to see this young man within a fortnight

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AGHA ★ VEERA ★ DAVID

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Songs : **NAKSHAB, SANTOSHI, SHAILENDER & SATYENDRA**

Photography : **RAMCHANDRA**

Written & Directed By

K. AHMAD ABBAS

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Geeta Bali gives another sparkling performance in "Albela", produced and directed by Bhagwan.

and the two girls are hard put to it to find an acceptable young man within that time—a man who would agree to marry Kamla.

This search for the young man provides the nucleus for a lot of frothy comedy and escapades—most of them illogical.

The man is ultimately found lying under a motor car—a mechanic named Raju, a man with several fixed notions about himself and others—particularly the rich.

He clashes with Kamla and the plugs of both start sparking till the sparks kindle a common flame of love in both hearts. The sympathetic internal-combustion inside these two, however, causes a hostile combustion inside the rich old father of the girl and his silencer springs a leak and starts spouting poisonous gas.

After a lot of transparent fun, however, the mechanic decarbonizes the valves of both the father and the daughter and ultimately brings the girl home for domestic purposes.

CLEVER DIRECTION

"Naujawan" is a smart picture, smartly produced. It has a poor story but the director manages to maintain a very fast tempo throughout, thus cutting out boredom completely. What the story lacks in theme is made up in action because of clever direction. A couple of tunes are attractive but Sahir Ludhianvi's lyrics lack theme and thought.

The rough and ready Prem Nath looks a mechanic and gives a good performance as Raju, the hero.

Nawab Kashmiri still seems to be suffering from his old stage rheumatism the way he makes eyes and faces at us in the role of the haughty father. Had the role been translated to the screen less loudly, it would have certainly been more effective. But then it would have been perhaps beyond Nawab to give a high and cultured interpretation of such a role.

Between the two girls Yeshodhara Katju does better than Nalini Jaywant even though Nalini shows some improvement under Kaul's direction.

In fine, "Naujawan" is a good time-killer, being a speedy and harmless entertainer.

NAUJAWAN

Producers:	Kardar Productions
Language:	Hindustani
Story & Dialogue:	Inder Raj Anand
Songs:	Sahir Ludhianvi
Additional Dialogue:	Zahur Raja
Photography:	Anwar Pabani
Recording:	Ishan Ghosh
Music:	S. D. Burman
Cast:	Prem Nath, Nalini Jaywant, Nawab, Yeshodhara Katju, etc.
Released At:	Liberty, Bombay
Date of Release:	6th July 1951

Directed By:
MAHESH KAUL

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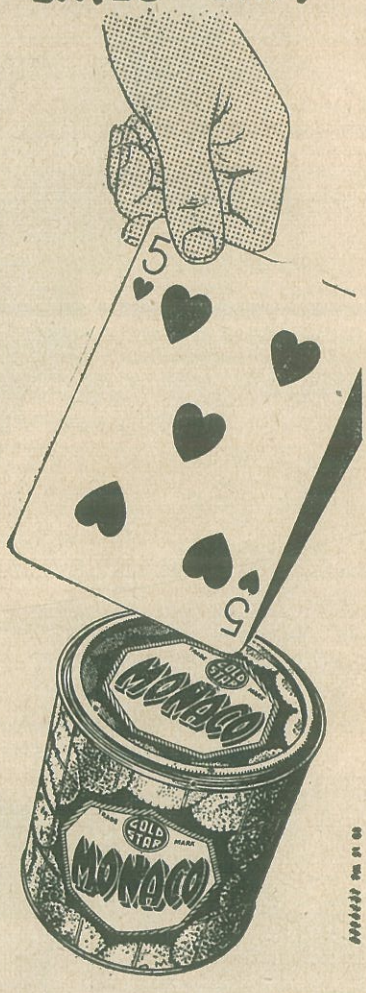

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OUR REVIEW

"Ek Tha Raja" Is Long-winded Entertainment!

A Bandit Of Nilgiris Comes From South!

Walking in the blazing trail of success left behind by Gemini, the Jupiter Pictures have made a praiseworthy attempt in "Ek Tha Raja" to introduce themselves as producers of Hindustani pictures in the countrywide market of India. They, however, seem to lack the deft art and the shrewd common sense which characterize Vasan, the Movie Moghul of the South and which make him a dangerous rival of the trade monopolists of the North.

Nevertheless, we welcome Jupiter's "Ek Tha Raja" as one more symptom of a healthy trade rivalry between the decadent North and the promising South and hope that their second picture will be a better and more effective production than the present one.

Inspired by "The Bandit of Sherwood Forest", in theme and action "Ek Tha Raja" has become a poor and apologetic picture in comparison. It is the inescapable comparison that kills Jupiter's picture which would have otherwise been classified as good second-class entertainment for the masses.

In spite of the model before them, the writing team consisting of A. S. A. Samy, Pandit Sudarshan and J. S. Casshyap—the last two being veterans of film writing—could not cut their coat according to the design and allowed it to be a baggy and clumsy affair lacking line and design.

BANDIT OF NILGIRIS

The story is slightly changed to suit Indian conditions but there is nothing new in the change because the change from the Sherwood Forest plot to the one in the Nilgiris has been produced for the screen several times already.

A royal widower, King Udayabhan with two little sons, falls in love with a gipsy dancer called Urvashi and in spite of the protests by his Senapati, Samarpal, marries the woman.

The ambitious woman soon dominates everyone and drowns the king. The king, however, swims under water and escapes without his new queen being aware of his survival. She soon assumes the reins of power and poisons her principal accomplice who had made another frustrative attempt to destroy the two princes and the daughter of Samarpal by burning down the palace where they lived.

The king has, however, already rescued the little girl and the two princes and continues to live in his capital disguised as Marmayogi, an unknown sage.

The crown prince, who is later shown as Lall Bahadur, a rebel chief, is brought up in some jungle caves connected by an underground passage with the palace where Marmayogi lives with the other prince, Veerangan, and Kalavati, the daughter of Senapati Samarpal. Marmayogi—the king incognito—thus looks after his two sons and his Senapati's daughter and protects them from the vicious queen who enjoys life believing the King and the princes to be dead.

Suraiya looks smart in trousers in "Sanwri", a social story of Kundi Art Productions.

Now follow the usual scenes of the rebel's clash with a tyrannical ruler and Veerangan, as the Senapati of the Queen, is often thrown against Lall Bahadur, the Robin Hood, without one knowing his blood-tie with the other.

There is no chivalry without a woman and no box-office without romance. So Kalavati, a big-eyed, buxom girl, travels to the caves to capture Lall Bahadur with her wiles but in trying to do so loses her own heart to him and thus becomes a willing captive.

This love creates more complications and escapades—not one of them new or original—and very soon we are rushed to a climax by Veerangan's stern notions of duty and patriotism. The Queen, however, is soon captured and exposed by the King who throws off his Tagore make-up and reveals himself. It ends well.

WRITERS KILL PICTURE

Though the plot is too familiar, its pattern could have been changed if only the writing team had used some imagination. The picture fails because of its poor scenario, bookish dialogue and utterly insipid songs. In short, the writers have killed the picture.

Otherwise, "Ek Tha Raja" is a lavishly produced picture with good technical values. The photography is beautiful in parts, particularly in the outdoors. The music is pretty attractive, though the words of the lyrics are poor and meaningless. The dialogue is only bookish and not colloquial—the words breaking down action, emotion and spontaneity every time. Ramnoth's direction is pretty good if you forget the lingering footage. The other production values in sets, costumes and material are excellent and betray the producers' acute consciousness of their competitive march to a new field.

M. G. Ramachander who plays Lall Bahadur makes an excellent impression. He has a pleasant screen personality and fits his role very well, his dimple in the chin adding to his attraction. The boy, however, should be avoided in certain close-ups.

Serukalathur Sama looks impressive both as the King and the Yogi but his eyes remain blank most of the time. Sama must know that acting is primarily thinking and thought is revealed only in the eyes.

N. Sitaraman looks like a potato in the Senapati's role and potatoes have fixed skin and eyes. S. V. Sahasranamam plays Veerangan very well. The lad is sincere and uses his face with great effect. In fact he is the only one who acts his role among the males.

Anjali Devi who plays Urvashi has a face which is crudely attractive. She does all the things asked of her but she seems to lack the cultural finish. She seems to be too good to be a gipsy and too crude to be a queen and concludes her performance at some crude uncertain status. The girl has some loud and too obvious talent.

Madhuri Devi opens rather poorly as Kalavati but warms up later to give a good performance. Here is an attractive woman, with big eyes and an un-Indian sex-appeal—rather an Egyptian one. She is the one for a story from the Arabian Nights. In spite of her weight—and she can comfortably lose at least 20 lbs.—the girl is graceful and under strong direction can improve considerably.

Well, "Ek Tha Raja" is a lavish production and though it is a bit long, it is worth seeing to encourage the South Indian Producers.

EK THA RAJA

Producers:	**Jupiter Pictures, Madras**
Language:	**Hindustani**
Dialogue:	**Pandit Sudarshan**
Songs:	**Sudarshan & Casshyap**
Music:	**C. R. Subbaraman**
Photography:	**M. Mastan**
Recording:	**C. V. Ramaswamy**
Cast:	**Anjali Devi, Madhuri Devi, M. G. Ramachander, S. V. Sahasranamam, Serukalathur Sama, N. Sitharaman etc.**
Released At:	**Opera House, Bombay**
Date of Release:	**6th July 1951**

Directed By:
K. RAMNOTH

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OUR REVIEW

"Banwra", A Stupid & Miserable Picture!

Nimmi & Raj Kapoor Fail To Entertain!

When a producer wants to make a fool of himself, he produces a picture like "Banwra". This is a ridiculously stupid picture, boring in every foot of it right from its miserable beginning to its bitter end.

Nowhere—not even for a minute—is there in the picture any relief of intelligence or entertainment. The whole affair is so uniformly stupid that only one's own stern sense of duty as a critic can hold a man to his chair through the agonizing two and odd hours that are spent in the theatre. And you are so exhausted at the end of it that you curse not only the picture but also its producer and not stop at the producer but also embrace a few of his ancestors—dead and living—to get some mental relief from the unsuspected outrage committed on you by a man whom you have done no harm or do not even know.

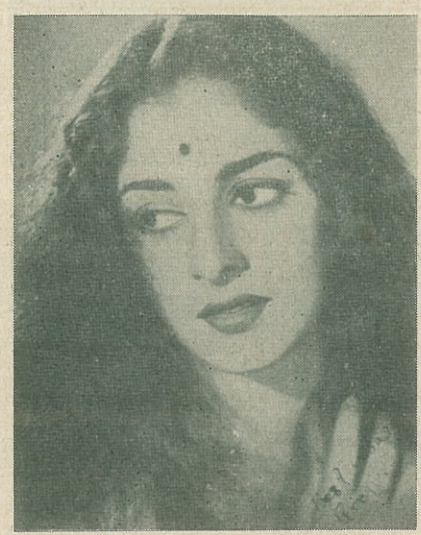
It is a sad tragedy of showmanship that the owners of a prominently situated cinema like the Imperial should exhibit a rotten picture like "Banwra" in complete disregard of their previous reputation as good showmen and invite their loyal patrons to go through two and odd hours of excruciating agony, when there are a hundred better pictures waiting to be released.

LOVE IN A VALLEY!

"Banwra", we are told is a romance in a Simla valley and we see the typical native basket as proof of this location carried by every one, empty throughout the picture.

This is again a mountain-valley romance—probably inspired by the box-office success of "Barsaat"—and that also explains the presence of Raj Kapoor and Nimmi, the prize lovers of all valleys.

In the valley there is a girl called Lajo, mischievous and good-looking. She carries on with a young man called Shambhu who is already engaged to be married to a village girl called Shamo. So the villagers take alarm and want Lajo to leave the man alone. But the girl refuses to agree.



Roopa, a newcomer, plays the lead in "For Ladies Only", produced by Jaimini Dewan and directed by Vedi.

BANWRA

Producers:	**Shree Durga Pictures**
Language:	**Hindustani**
Story:	**Raghupat Roy**
Dialogue:	**Vinod Kumar**
Songs:	**Ghafil, Roy & others**
Music:	**Krishan Dayal**
Photography:	**Rajindra Malone**
Recording:	**H. Shripad**
Cast:	**Raj Kapoor, Nimmi, K. N. Singh, Hiralal, Sunder, Lalita Pawar etc.**
Released At:	**Imperial, Bombay**
Date of Release:	**27th July 1951**

Directed By:
G. RAKESH

When, however, Shamo's brother Hari returns, to the village from the town, Lajo, directs her affection towards him and forgets Shambhu who is married to Shamo.

Hari and Lajo fall in love with each other but because Lajo is not generally liked Hari's mother objects to their marriage. Hari, however, defies his mother and marries Lajo and Hari's mother pronounces a curse.

After the marriage the curse starts acting and the symptoms of the curse are often punctuated by outbursts of maternal love.

Lajo and Hari soon reach a quarrelsome stage of married life and when the old mother dies, they ultimately separate—Hari going his own way and Lajo going in search of him the wrong way.

They do meet at the end with grey, matted hair on the heads of both, looking like two escaped denizens of the zoo.

WAS RAJ HONEST?

To call "Banwra" a motion picture is to be rashly charitable both with art and intelligence. To search for any production values in such a picture is like looking for a needle in a bundle of hay. The direction of G. Rakesh is arrantly stupid and to prevent any more cruelty to the human creature this man must be kept miles away from a motion picture studio.

Raj Kapoor has made a damn fool of himself in the role of Hari. This boy plays through the picture with criminal indifference and knowing him to be a good artiste otherwise, we are compelled to dispute his honesty of intentions in this picture. Raj, who is a competent producer-director himself, does not need Rakesh to guide him in action but Raj's work in this picture invites a question on his honesty of purpose unless he has been scrupulously honest in obeying the stupid instructions of his director. In that case we acquit Raj of all blame because the direction is idiotic in the extreme.

Nimmi, the girl who had not so far given a single bad performance, meets her Waterloo in this damn picture. Both her art and sex were blown to the four winds leaving nothing for the audience. As Lajo she plays a cheap flirtatious role which neither impresses nor convinces.

K. N. Singh plays Chowdhary and seems to catch the infection of indifferent performances by others. This jewel of a character-actor has nothing to do and he does that nothing with his usual placid countenance.

In a dead picture, the others have no existence whatever.

In short, "Banwra" is a disgrace as a motion picture. It is a picture one must avoid primarily on health reasons. It is a sure loser for every exhibitor in the country, wherever he is stationed.

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OUR REVIEW

"Tirugu Baatu", A Telugu Torture !

Picture Becomes A Complete Wash-out !

Though the Telugu speaking people took a late start in motion picture production it did not take them long to beat those who usually produced trash in Tamil. A picture in Telugu has for several reasons always been a source of greater satisfaction. The Telugu producers seem to have better themes, better music and better artistes who beat the camera-conscious Tamil artistes at almost every step. In short, Telugu production has proved itself to be a better enterprise than the speculative adventure which Tamil production has always been. It is obvious that the men behind the show have made all the difference.

"Tirugu Baatu" has, however, destroyed the goodwill that has been created for Telugu films by some producers whose names command respect throughout the South.

The film, in its titles, pays what looks like a left-handed compliment to the Raja Saheb of Mirzapuram "for making the picture what it is". After seeing the picture the Rajah Saheb could have been well spared the disgrace. Silence about the help which the Raja Saheb has given would have been a better expression of gratitude.

The story is all about a man digging for mica and wasting his substance on it. All that he has is pledged to the greedy moneylender who threatens to foreclose on the mortgage. He does not even give the man a roof to live with his family. And tragedy begins there.

The man tries to commit suicide by jumping into a river and selects a convenient bridge for the purpose. A passing cyclist, however, saves him and thereafter appears in the story like a guardian angel at every turn "to save the situation".

The wife takes up where the husband had left off and she makes a rich strike. Money pours in and Narayana Rao builds a dream house for himself and his wife Shantakumari and their children. They also buy a car the like of which "has not been known in India or Pakistan". That is a point against Pakistan to which fat, old Liaquat might object.

To the housewarming celebrations comes a dancer and Narayana Rao, the rich mica mine owner, succumbs to her charms. He responds to her invitation to visit her at her home and stays there ever afterwards forgetting his wife and children. And he marrries her too. A virtuous guy! Next, he takes away his children from the custody of his wife through a Court. His wife utterly destitute seeks refuge in an orphanage conducted by a judge with two very modern daughters.

Soon when Narayana Rao gets a contagious disease, Krishnaveni, the vamp, does not even come near him with a cup of water. Shantakumari hears of her husband's illness and nurses him back to life. Krishnaveni is debunked as usual and all ends well.

TIRUGU BAATU

Producers :	**Ragini Films**
Language :	**Telugu**
Story :	**P. Chenchayya**
Dialogue :	**Samudrala**
Music :	**V. Narasimha Rao**
Cast :	**P. Shantakumari, Krishnaveni, Ch. Narayana Rao, Lalitha & Padmini.**
Released At :	**Crown, Madras**
Date of Release :	**27th July 1951**

Directed By :
P. PULLAYYA

COMPLETE WASH-OUT

The film version of the story is a tortuous affair and constitutes a criminal waste of celluloid. Lalitha and Padmini as the two daughters of the judge running the children's orphanage have really no place in the main theme and have been pitchforked into it adventitiously, much in the same way as Krishnan and Mathuram were, once upon a time.

Lalitha and Padmini riding on bicycles, Lalitha and Padmini rowing in a boat, Lalitha and Padmini doing this bit of tap-dancing or that, Lalitha and Padmini in what look like jockeys' costumes stepping off the scales—a concession to exhibitionism—this kind of arrant nonsense takes away half the length of the picture, while the story like a worn-out dray-horse frets, fumes, kicks at its traces and comes to a halt from which it refuses to budge.

A rather over-sized bosom is all the equipment which Krishnaveni has to tempt Narayana Rao but one wonders how a man with children of his own could be so susceptible to what look like matronly charms. Or was he merely chasing the odd Western costume of Krishnaveni?

The court scene with B. R. Pantulu playing the judge becomes farcical. Even criminals could have done the scene better than the film artistes employed.

With the exception of the scene in which Shantakumari embraces her sick husband, there is nothing in the picture worth seeing. It is an unmitigated torture of two and a half hours, with neither songs nor dialogue relieving the boredom.

It is a picture which both the exhibitors and the filmgoers should scrupulously avoid, because it has neither entertainment nor instruction. It is a wash-out both ways.

OUR REVIEW

"Navalokam", A Foolhardy Adventure!

Malayalam Trash Fails To Attract !

NAVALOKAM

Producers :	**Popular Productions**
Language :	**Malayalam**
Story & Dialogue :	**Ponkunnam Varkey**
Music :	**Dakshinamurthy**
Lyrics :	**P. Bhaskaran**
Cast :	**Kumari, Sethulakshmi, Thikkurisi, K. K. Bhagavathar etc.**
Released At :	**Sagar, Madras**
Date of Release :	**27th July 1951**

Directed By :
V. KRISHNAN

"The land belongs to the tiller; the landlord is a lounge lizard and a parasite on the toiler!"—When one hears this sentiment uttered bravely by a young man, it is reasonable to expect the subsequent story to be full of theme and action. On the contrary when the landlord has his own way in the end and gets away with all his sins, then the theme stultifies itself and becomes a cruel parody of the lofty resolution with which it opens.

Kochangunnu inherits his father's vast estates on the pastoral hill slopes of Kerala and, with a view to set right the agitation among his tenants with a firm hand, sanctions the use of repressive measures in order to bring them to their senses. Kochangunnu is on the spot and his able personal assistant sets the machinery in motion which includes dispossessing the tenants, eviction and in some cases setting their huts on fire.

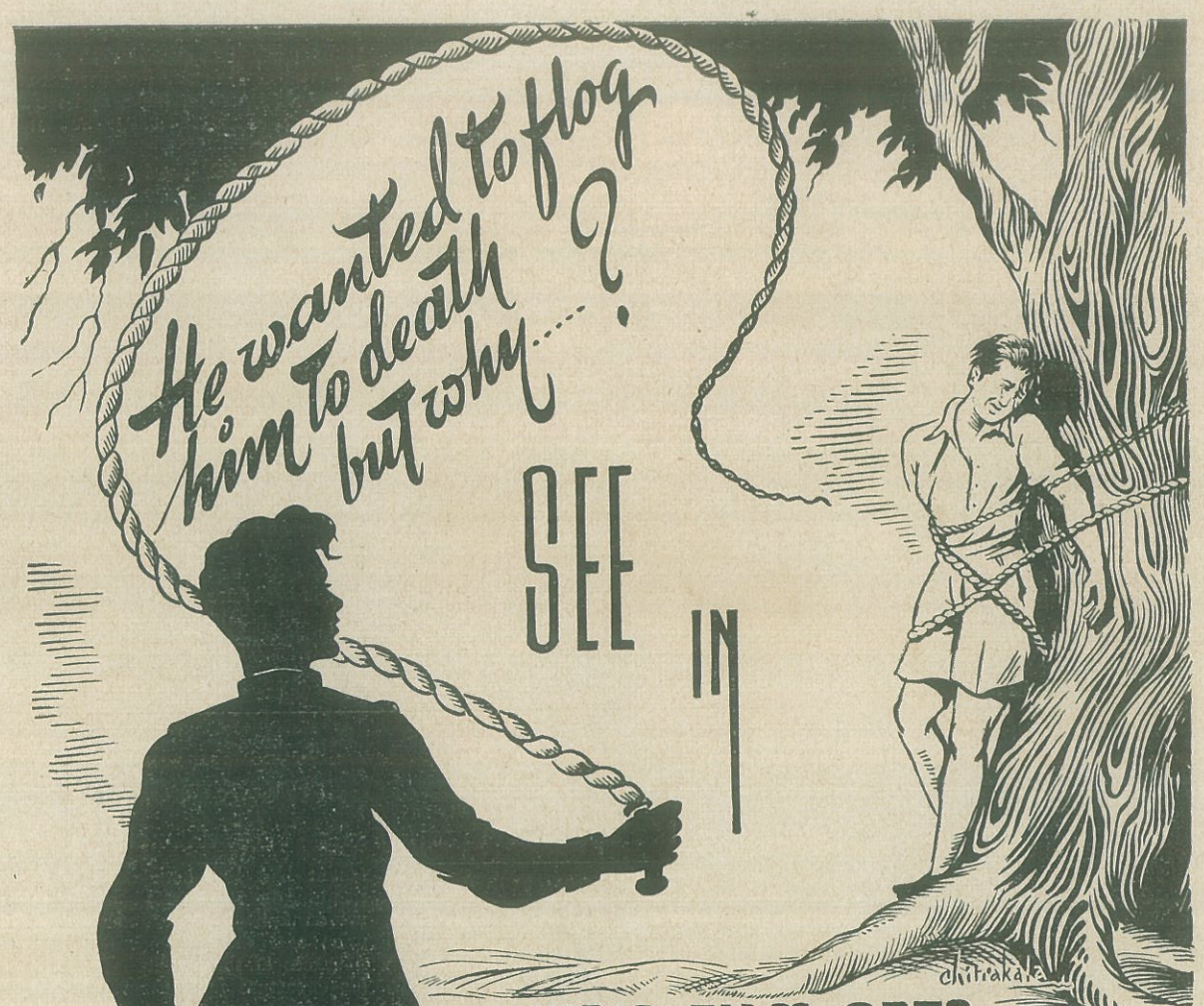
While engaged in this demonstration of his power and the assertion of his authority, Kochangunnu comes across a fair daughter of one of his tenants. This tenant had lost both his eyes while attempting a rescue from one of the huts set on fire. His daughter Devaki is fair prize and she surrenders herself to the advances of the landlord. A little before his departure from the village he seduces her with the promise that he would marry her on his return.

But he forgets all about Devaki and marries Radha, an educated young woman who has dedicated herself to the advancement of women and believes in a woman's equality with man. It does not take long for Radha to discover that her husband is unworthy of her love and she soon gets disgusted with his absence away from the home at night.

News of this marriage reaches Devaki and heart-broken she tells the story of her betrayal to her father, who hangs down his head in shame. His confidante is the village labour leader Gopu, a young man who constantly spits slogans, which have the moderation of leftist Socialism, but the motivation of Communism.

The entire village grumbles under the tyranny and injustice of the landlord and this last filthy act touches off the agitation against him. All the tenants resolve to march in a body to the landlord with a view to ask for their rights.

Meanwhile Devaki and her father have also left the village by themselves, as her father is bent upon persuading the landlord to make an honest woman of his daughter. They arrive at his town residence during his absence and tell the whole story to Radha. The landlord intervenes at the psychological moment and assaults Devaki, when, un-



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D.D.NEROY

Raj Kapoor, a versatile actor, plays the male lead in "Ashiana", produced by Sabharwals.

able to stand this inhuman treatment of a girl to whom he had made the most sweet and guileful promises. Radha plucks away her "mangala sootra" and returns it to her husband with a few caustic words and quits his roof. Devaki is taken to a hospital.

Meanwhile the villagers blowing trumpets and flying flags march menacingly towards the landlord's house and surround it. A police van rushes in and an intrepid police officer places the landlord under arrest.

Devaki, who has been hearing of the commotion created by the tenants, senses the danger to her lover and regardless of her condition rushes out and arrives on the scene just as he is about to be taken away in a jeep. She pleads for him and the police officer goes back alone. All ends well.

VIRGIN MOTHERHOOD?

The climax of the story is utterly stupid and incredibly fantastic.

It is a thin story with no incidents and the camera has been abused to add footage. For instance when the landlord leaves the village after promising marriage to Devaki, the camera follows him for miles and miles till his car travels an entire ghat road. The procession of villagers is another long drawn out torture inflicted on a bored audience.

The scene in which Devaki surrenders herself to Kochangunnu is nauseatingly vulgar, both of them retiring behind a bush for the physical act. There is nothing even hypocritically emotional and spiritual about the love between Devaki and the landlord. It is so disgustingly mundane that it seems to need either a bed or the earth to thrive every time.

While Devaki is at least wooed by the landlord although in a very tame manner, there is no such prelude to his marriage with Radha. She comes to collect a donation from him and next they are married. Surely a woman who is a feminist leader has more brains and resistance in her!

Thikkurisi, as the landlord, gives a very tame and insipid performance. Kumari as Devaki in her native costume of a simple blouse with a *mundu* (dhoti) round her waist looks charming in the picturesque home of hers on the hills. That she is raw is evident but it may be possible to make her a useful artiste with good direction.

Sethulakshmi as Radha is well cast, for, she has a sour face as permanent proof of the grouse she has against all men. She is the only one in the picture who acts a bit and does pretty well in the "mangala sootra" scene. No Hindu wife ever does this. But the women of Malabar have long been emancipated and have enjoyed this freedom to separate themselves from their husbands at will. That is outside our Constitution.

The beautiful ghats of Travancore furnish a lovely background for the story and the only thing that pleases the eye is the rich and luxuriant scenery.

The dialogue is poor and the music poorer. The whole story could have been told within about 2,000 feet and that makes the rest of the footage a criminal waste.

The picture has failed to attract and has thus become a foolhardy adventure. It is a picture that is best left alone by the exhibitors and the filmgoers.

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AT HOME AND ABROAD

BLINKING AT POSTERS!

Bombay, July 17.

Speaking in the Bombay Municipal Corporation, Mr. S. K. Patil, Mayor of Bombay, condemned the loud and suggestive cinema posters used by some of the producers and exhibitors to advertise their product. He said that, very often, they undid the work of the censors because anything cut from the picture, came out in the form of a poster. This subject, he informed, had been fully tackled by the Film Inquiry Committee, as it was an important part of the film industry, considering the influence of such posters on the immature adolescent mind.

A resolution was moved by Mr. S. S. Desnavi as he wanted Mr. S. K. Patil to draw the attention of the Bombay Government to the "very suggestive type" of cinema posters and paintings.

We have hunted and haunted every nook and corner of Bombay to spot these suggestive posters but not one came our way. And we wonder what the Man from Malwan has been seeing these days.

SABU'S 'PAPA'!

Dummerstein (Vermont), July 23.

Well-known producer and explorer, Mr. Robert J. Flaherty, died at his home after a long illness, at the age of 67.

It was Flaherty who discovered Sabu, the son of a mahout in the elephant stables of Mysore and brought him to fame in his popular picture "Elephant Boy". He made other pictures for Flaherty Films of New York, some of them being documentaries like "The 24 Dollar Island", "Nanook", "Moano", "Man of Aran" etc.

Though Flaherty produced all kinds of pictures, he was considered to be a master in documentaries. He collected material for these by exploring some of the islands in Hudson Bay. He also led various expeditions in the sub-Arctic regions of North Canada.

CASHING NOTORIETY!

Hollywood, August 1.

Film folk in Hollywood seem to be thirsting for a darshan of Rita Hayworth, the red-haired film star, who is busy at the moment with her divorce from Prince Aly Khan.

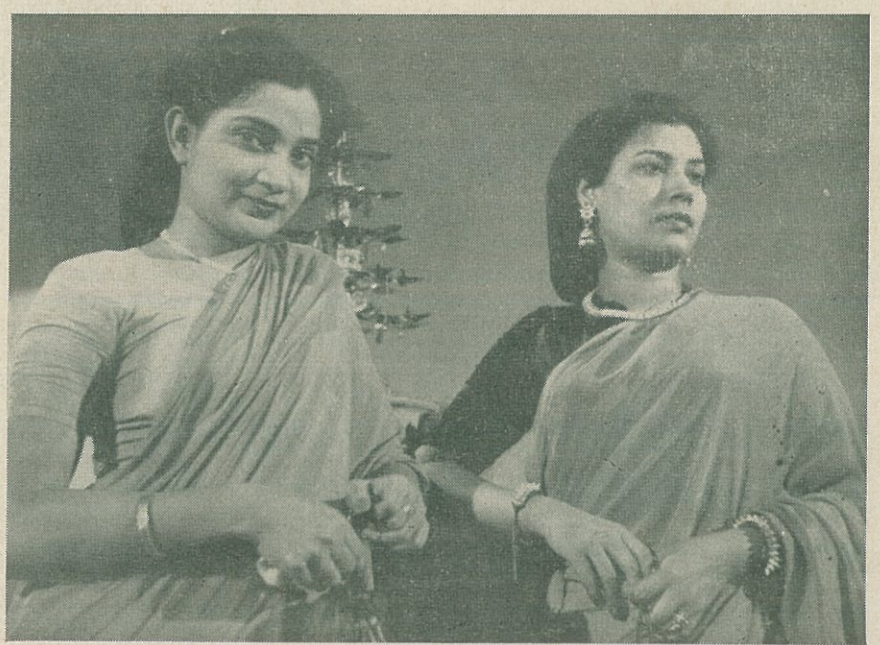
It is reported that when invitations for an international ball were sent to film people in Hollywood, 15 dollars were priced as entrance fee "plus 10 dollars if Rita Hayworth appears".

It must be the princess angle that is firing the imagination of the Yankees!

BANNED AND PASSED!

Bombay, July 26.

The Central Board of Censors granted a 'U' certificate to "1942" produced by the Film Trust of India and directed by Hemen Gupta.



Manju De and Anuva Gupta add sex appeal to "Ratnadeep", a social theme produced and directed by Debaki Bose.

Before the Central Board came into existence, the Bengal Board had banned this film because of its supposedly revolutionary contents. The Bombay Board had passed it and it was released in some towns. Now "1942" will be released in Calcutta on the strength of the new certificate.

NOW COOKING!

New York, July 19.

To lovers of opera music, the name Amelita Galli Curci, must always thrill.

In World War in the 1920's, Amelita was a popular figure and considered by many as one of the greatest coloratures and she made opera lovers weep with her music. She made hundreds of records, some of which can be heard even today.

Now at 62, she lives at Rancho Santa Fe, 25 miles north of San Diego, California with her hubby Homer Samuels, her accompanist in her days of glory.

Amelita's present hobbies are painting and cooking and she is loth to leave California, because it is becoming "a great cultural centre." Says she: "The weather attracts talent you know."

SAID WITH DIAMONDS

Hollywood, August 3.

Betty Hutton, popular star of "Annie Get Your Gun", received a 30 diamond ring from her fiance Norman Krasna, a well-known Hollywood producer, as proof of his earnestness to marry her.

Betty is a lively blonde, married to Ted Briskin, whom she is divorcing. The ring created quite a sensation in Hollywood because of the large number of diamonds.

FUNNY BUSINESS?

Allahabad, August 1.

The Allahabad Municipal Board at a meeting objected to the non-payment of Rs. 7500 by the Niranjan Cinema for encroaching on Municipal land. And yet, the U. P. Government is reported to have granted the cinema a license.

One member is said to have asked the chairman whether it was a fact that the file concerning the Niranjan cinema was missing from the office of the Board. The chairman said that he would make an inquiry before replying.

INDIAN FILMS IN GLASGOW!

London, August 2.

The Merchant Navy Welfare Board has opened a club for Indian and Pakistani seamen at Glasgow. It is the sixth of its kind, other centres being Birkenhead, Liverpool, Avonmouth, Hull and Tilbury.

The Board exhibits Indian films and the secretary said that £750 had been set apart for the hiring of four Indian films, in Hindustani and Bengali. He added: "Much more could be done for the sea-

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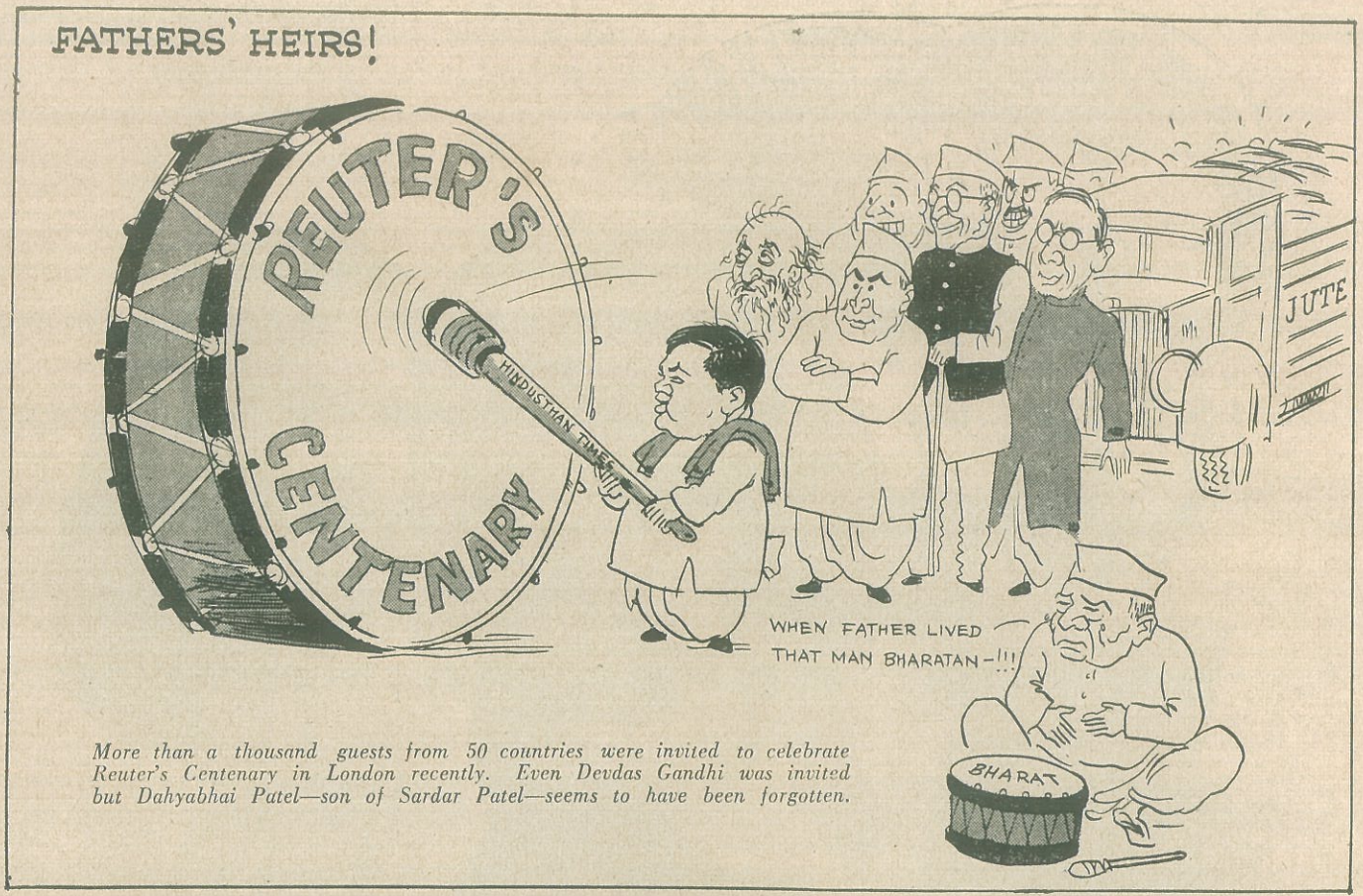

More than a thousand guests from 50 countries were invited to celebrate Reuter's Centenary in London recently. Even Devdas Gandhi was invited but Dahyabhai Patel—son of Sardar Patel—seems to have been forgotten.

men themselves if we did not have to spend such large sums in hiring Indian films. If we could be provided with film negatives, we could have them printed in the U. K. for a mere Rs. 130."

That is a tip for our enterprising producers who are anxious to popularize our films overseas. And that is how new markets open for films.

HIS RED SON!

New York, August 5.

Paul Robeson Junior, son of well-known Negro singer, was not given a passport because his travel abroad was considered "to be against the best interests of the United States." Paul, therefore, could not attend the World Youth Festival in Berlin.

Paul Robeson Snr. had similar passport difficulties when he wanted to go abroad. The U. S. A. government, of course, takes particular care when there is the slightest suspicion of Communism in the air.

ILLEGAL TAX

Poona, August 4.

Giving judgement in a suit filed by the Western India Theatres, claiming a recovery of Rs. 45,802 with 4% interest, being the total amount paid by the theatres to the Poona Cantonment Board from the date of levy May 31, 1947 to November 30, 1949, Mr. C. P. Fernandes, Civil Judge, Senior Division, Poona, declared the levy of entertainment tax of Rs. 10 and Rs. 5 per show by the Board as illegal and invalid.

The judge held that the Poona Cantonment Board, whose powers of taxation were co-extensive with the powers of the Municipal Borough, could not have the power to levy the tax which though called "Entertainment tax" was really a tax on every cinema show. Only the State Government had a right to levy this tax which it was already collecting under the Entertainments Duty Act. But it could not delegate powers to the Board to levy the same tax over again.

The Court ordered the Board to refund to the Western India Theatres the sum of Rs. 45,802 being tax paid with 4% interest and it was also restrained from levying the tax any more.

Many such boards and bodies are levying a similar type of entertainment tax on every cinema show in the different cities; exhibitors can now fight out the issue with this precedent.

WOKE UP WITH A START

London, July 31.

A film company apologised in a London court because it called a London newspaper cameraman, "the sleeping press photographer." This comment was made in a news film which showed him leaning against a bale of straw at a motor race meeting.

The photographer happened to be the chief cameraman of the "Evening Standard" and this remark he said, suggested that he was sleeping on the racecourse instead of photographing the exciting events. He was only resting between the races.

The film company paid him damages and costs.

WITCH HUNTING!

Simla, August 6.

It is reported that the Central Government have asked the Government of Punjab to take legal action against the display of obscene and objectionable posters, publicity and pictorial material regarding cinema films.

These words "obscene" and "objectionable" seem to be popular with our white-capped rulers but how many posters would actually fall in this category in a court of law?

ANY SIZE NOW!

London, August 6.

Rusty Evans, a London show girl and dancer has solved her life's worry in a wise manner. She is 5' 11" tall with 36 inches bust, 28 inches waist, 38 inches hips and weighs 10 stones 5 pounds. A date out meant getting a man at least her height and at one time she refused to be seen out with men shorter than herself.

Now she says: "This looked like leaving me on the shelf. So now I've given up worrying. So long as I like the fellow I don't mind if he is shorter than I am."

ANOTHER DEWAN!

Bombay, July 23.

Sheela, wife of Jaimani Dewan, presented her hubby with a bonny son, on Sunday the 22nd July thus putting an end to all anxious speculation.

RUNNING INTO THIRD CROWDED WEEK

AT

MOTIMAHAL— — — — ALLAHABAD
SHALIMAR — — — — KANPUR
JAIHIND — — — — LUCKNOW

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ALLAHABAD.

This is their second child, the first one being a daughter.

BABIES OR BOX-OFFICE HITS?

Hollywood, July 26.

Popularly known as Hollywood's most handsome couple, Arlene Dahl and Lex Barker hope to make their own films and project their life's romance to the screen.

Says Arlene: "We're married and we are going to keep married and making films together is all part of the plan." And adds Lex: "When we come to make it, this first film of ours has got to be tops. A flop, and we'd be finished as a screen team."

Lex is the tenth Tarzan and he has to make one Tarzan picture a year while Arlene has been released from her contract by M.G.M., free to make her own pictures.

POLITE APPRECIATION?

Karlovy Vary, August 7.

India participated in the sixth International Film Festival held at Karlovy Vary. Two documentaries which were highly appreciated are "House of Kodavas" and "Co-operative Farm".

19 countries were represented in the Festival and 41 feature films, 9 long documentaries and 83 short ones including cartoon, puppet and popular scientific films.

INTEREST ON MORTGAGE!

New York, August 1.

Under the new agreement signed by John G. McCarthy, chief of the Motion Picture Association of America, with the French Government, all restrictions on remittances of U. S. film company earnings have been removed.

The restrictions were in force ever since 1939. Now profits can go unhindered back to the Yankee land.

IDEALIST?

Hollywood, August 1.

David Brian, popular Warner star, has been suspended by the company, because he objected to being loaned out to play roles he didn't approve of. Nor does he like the roles allotted to him by Warners.

Let us wait and see who wins.

EXPLOITATION?

Bombay, August 3.

The industrial dispute between the Proprietor and exhibitor, Aryan cinema, Poona and their employees regarding the re-instatement of four retrenched workers has been referred to the industrial tribunal of Shri S. H. Naik by the Government of Bombay.

The adjudication is being awaited with interest.

GENE'S WORK?

Hollywood, August 2.

After some months of rest, pretty Gene Tierney attended the Warner studios to begin work on "Baby For Midge".

She had six persons accompanying her: her personal maid, her young daughter, the child's governess, her own hairdresser, her stand-in and her Boston bull terrier.

And the work Gene had was to try on her screen dresses designed by her husband Oleg Cassini.

That work and retinue deserve an Academy Award.

WHERE'S CASH?

Bombay, August 5.

Proprietors of entertainments in the Bombay State who are required to deposit with the government a security for entertainment duty tax equal to the present duty on a fortnight's average receipts, can in future furnish the same either in cash or in the form of government securities. So far, they were required to furnish it in cash only.

THE STAGE PAYS!

New York, July 28.

"Kiss Me Kate" one of the five popular Broadway musical plays, which opened on December 30th 1948, completed its run after 1077 performances, collecting more than one million dollars.

The other four plays which have made the Broadway guys crazy are: "Oklahoma" with 2248 performances, "Helzapoppin" with 1404, "Annie Get Your Gun" with 1147 and "Pins and Needles" with 1108.

Different units are now taking "Kate" abroad to Stockholm, Copenhagen, France, Western Germany and Britain. The music and lyrics are by Cole Porter.

AN OLD STORY!

Bombay, July 26.

The I. M. P. P. A. held its 13th annual general meeting on Wednesday the 25th July. Mr. Jaimani Dewan addressed the members of the Association as the Vice President, owing to the absence of their President K. M. Modi.

In his speech, Mr. Dewan said that the film industry was in a bad plight. The number of feature films produced and censored in Bombay for the six months ending 30th June was only 62 as against 144 for 1950 and 174 for 1949. There was also a drop in box-office collections, and it was up to the producers to improve the quality of their pictures.

The new executive committee consists of the following members:—Chandulal J. Shah (President); Jaimani Dewan (vice president); J. B. Roongta; R. C. Pandya; J. G. Mehta; S. J. Bhatt; K. M. Modi; C. J. Desai; Kishore Sahu; M. A. Mughni; Wali Mahomed Khan; Mehboob R. Khan; Chetan Anand and Jagdish Sethi.

JAILED!

Hollywood, August 4.

Lawrence Tierney, tough guy of American movies, was jailed for contempt of court.

Municipal Judge Joseph Call sentenced him to five days jail for appearing four hours late for his trial on a battery charge.

32 year old Lawrence is alleged to have assaulted John Naylor on the grounds of his West Los Angeles home.

LATE FEE!

New Delhi, August 2.

The Government of India have issued a press note which says: "Instances have come to the notice of the Government of India where the name or representation of Mahatma Gandhi has been used in trade marks and for other business purposes. While it would be possible to take action under the Emblem and Names (Prevention of Improper Use) Act, 1950, to stop such practice, the Government of India consider that legal measures should not be necessary where the Father of the Nation is concerned and that public opinion and the good sense of the business community should be sufficient to prevent the exploitation of his name."

If members of the public notice any such misuse of Gandhiji's name, they should inform the Government of India or the provincial governments, so that

It seems to be a competition in weight between Mohna and Gope in "Ada", produced and directed by Devendra Goel.

SUPREME PICTURES

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NAI ZINDAGI

Starring

★ NIRUPA ROY ★ AMARNATH ★ KULDIP ★ ULLHAS ★

★ & DURGA KHOTE ★

Director

MOHAN SINHA

Music

MURARI

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suitable action may be taken against the offenders.

As far back as October 1948, "filmindia" in an editorial titled "Gandhi Incense and Buddha Burner" said: "It is high time that the Government of India make the abuse of Gandhiji's name a penal offence and protect the sacred idol of millions from the onslaughts of a few mercenaries."

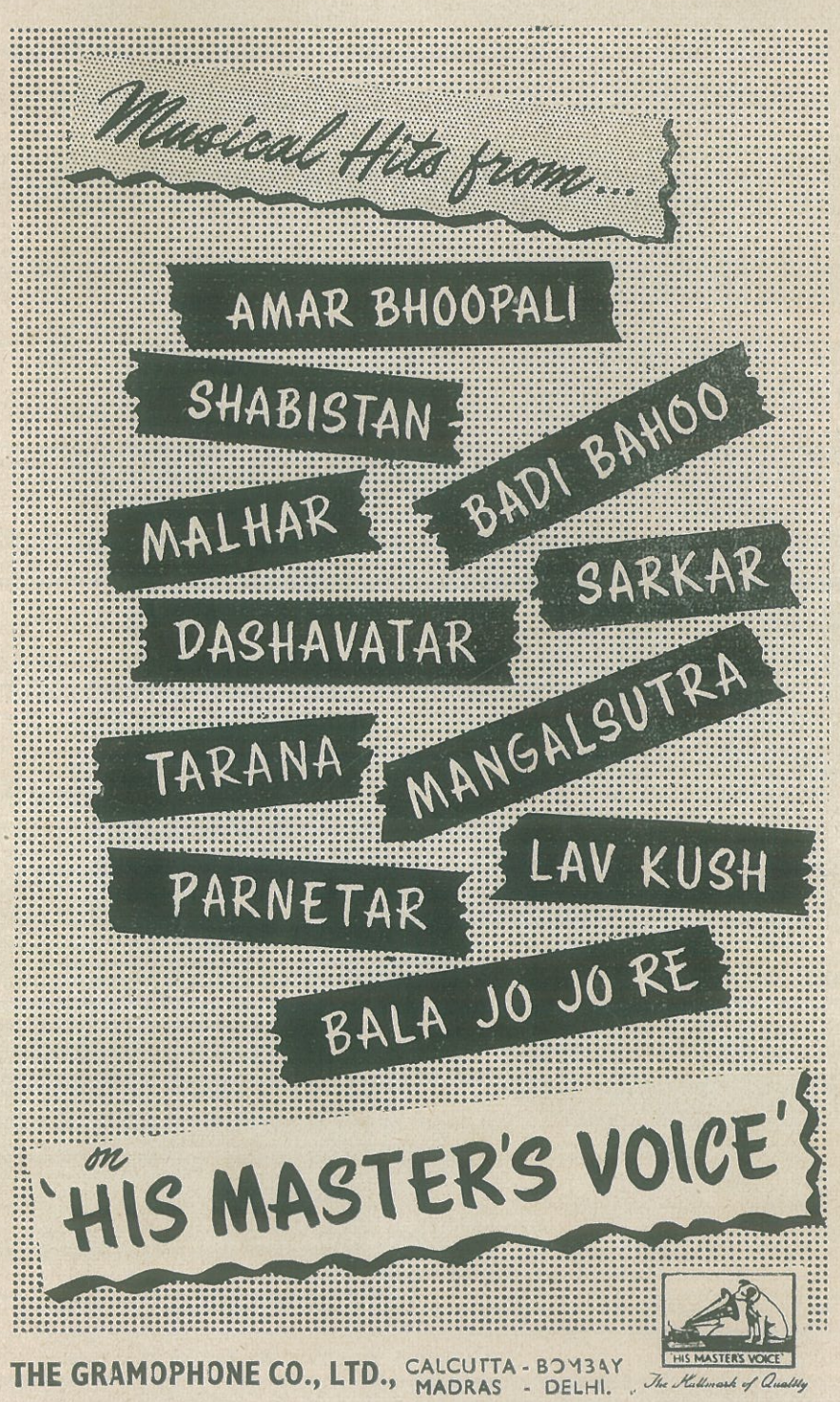
Government's action is therefore most welcome, even though they took three years to make up their mind.

HEAT KILLED HIM!

New Delhi, July 15.

Walter Humphries, manager of the Walter Elliott Theatrical Company died in a New Delhi hotel at the age of 62. Humphries had come to India to fix up a programme of Shakespearean plays.

In the early days of his career, he was an actor and well-known in British theatrical circles. For the last ten years, however, he made a name as a capable manager of plays.



PRUDISH!

New Delhi, July 30.

According to the authorities of a local college in Delhi, photographing girls even at their request is construed as misbehaviour.

Recently an undergraduate student was expelled from college for taking a group photograph of the girl members of a student party while on a picnic. The girls said that the boy had photographed them at their own request but the student was expelled nevertheless.

Wonder what type of a photograph it was that necessitated his expulsion!

NO MORE COMMISSION!

Hollywood, July 20.

Gay and vivacious singer, Doris Day, married her agent Marty Melcher. Some of her fans call her "Miss Optimist of 1951" because she always carries a happy, smiling face wherever she goes.

Marty was formerly married to Patti Andrews, another singer.

NOT BAD!

Hollywood, July 25.

Dorothy Lamour, the sarong girl of Hollywood, won her breach of contract suit against Producer Benedict Bogeaus. The victory brought her $85,000|-

NEEDS AGAR-AGAR!

Hollywood, July 20.

John Agar, ex-husband of Shirley Temple, now married to Loretta Barnett Combs, was arrested for the third time in a year for driving while in a drunken condition.

John was, it seems, found drunk even on his wedding day and he had a little difficulty in getting the marriage license.

FINALLY IN!

Bombay, July 23.

The Chief Justice of Bombay, the Hon. Mr. M. C. Chagla, rejected a petition filed by Kishori Alladatta asking for leave to appeal to the Supreme Court against her conviction and sentence by J. M. Shelat, Sessions Judge, for abetment of murder.

The grounds of appeal were that the Session Judge's charge to the jury during Kishori's trial for the abetment of the murder of Mr. D. S. Nadkarni, an ex-police officer, was not made in accordance with law and was, therefore, bad in law.

UNEXPECTED, EH?

Hollywood, July 20.

After two daughters, the Macdonald Careys became proud parents of a son.

Macdonald Carey, they say, is more pleased with this achievement than with his latest role.

OPTIMIST

Imphal, August 5.

Chief Commissioner of Manipur, Mr. E. P. Moon, issued an order promulgating the Manipur Cinematograph Rules, 1951, for the regulation of cinematograph exhibition, with effect from 1st August 1951.

According to these rules, the theatres should be kept clean and well-ventilated; they should take precautionary measures against fire or accidents.

Let us wait and see how well the Assamese follow these rules.

Shangri-La.

GOOD LUCK PICTURES

Presents

ASHOK KUMAR

NALINI JAYWANT

in

Saloni

सलोनी

سلونی

with

PURNIMA, MOHNA, SHAKILA

GULAB, RANDHIR AND

RADHA KISHAN

Directed by: **J.P. ADVANI**

Produced by: (LATE) **RAM KHILNANI**

Music :- **BASANT PRAKASH**

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PAPA'S FILMS?

New York, August 10.

Devdas Gandhi arrived in New York on Friday, 10th August. The purpose of his visit is to search for film material on the life of Mahatma Gandhi, his father.

Said he: "I am interested in constructing his life with the help of newsreels. The Gandhi Memorial Committee has been collecting newsreel material throughout the world."

We hope Devdas' trip yields fruit and doesn't end in mere sight-seeing.

STOPPED GOSSIP!

Hollywood, July 16.

In order to stop all false rumours emanating from gossip columnists, M.G.M. star, Janet Leigh, gave Tony Curtis a ring with the inscription "J. L. loves T. C."

Very soon, they were married; it is Janet's second marriage and Tony's first.

MERE RECOMMENDATION

Calcutta, July 24.

The Film Sub-Committee appointed by the West Bengal government has made the following recommendations to the Central government: compulsory exhibition of juvenile films at least once a week in all cinema houses in West Bengal; not to construct new cinemas in over-congested areas; provide space for queues and parking cars.

The Film Sub-Committee, of course, has done its work well by putting the recommendations on paper.

BUT WHO LISTENS?

Madras, August 13.

All studio owners of South India got together to discuss problems facing the film industry, on Sunday 12th August, at a meeting of the Motion Picture Studio Association.

The following office-bearers were elected: Mr. S. S. Vasan, President; Shri Rajah V. R. A. Rao Bahadur and Mr. S. M. Sriramulu Naidu, Vice presidents; Mr. A. V. Meiyappa Chettiar, Mr. M. Somasundaram, Mr. B. Nagi Reddi and Mr. A. Ramiah as members of the Committee.

The Association will present to the authorities its views on questions relating to the application of the Factories Act to studios and the proposed legislation restricting the length of feature films. And it could not have picked upon a better spokesman than Mr. S. S. Vasan, the film producer with guts and grit, who fought the "Mangala" case so successfully some months ago.

Cameraman Y. D. Sarpotdar, a pioneer in his field, recently left for London for taking Technicolor training for "Jhansi-ki-Rani", India's first Technicolor picture to be produced by Sohrab Modi.

It is a rough romance between Madhubala and Sajjan in "Saiyan", a social story produced and directed by M. Sadiq.

WAITING FOR A GOOD THING !

Only those in the paper trade can realise how distressing the shortage of paper is these days. In our attempt to give a really well-printed book in "Stars of the Indian Screen", we had ordered special paper from overseas. While all the other material is ready, we are still waiting for this paper which we now expect by the end of October, earliest.

Those who have patience stand to get a good book when "Stars of the Indian Screen" is ready, but the impatient ones can always ask for refund of their deposit from:

PARKER & SONS LTD.
Parker Buildings,
Off Sir Phirozeshah Mehta Rd.,
Fort, Bombay.

ALL FOR OLD BILL!

London, July 16.

Queen Elizabeth laid the foundation stone of a British National Theatre dedicated "to the loving memory of William Shakespeare".

This theatre will stand on the south bank of the Thames, and quite close to Shakespeare's old Globe Theatre burnt down in 1613.

The British government will contribute one million sterling towards its construction "as soon as the national situation permits." Rest of the money will be collected through public subscriptions.

CAT AND DOG BUSINESS!

Rangoon, July 20.

Rangoon has formed a new board to promote co-operation between film and stage folks and the censors.

In this manner the board hopes to improve the standard of Burmese films and stage plays.

ROASTED WORKERS!

Calcutta, July 29.

A fire in a local cinema hall caused damage to the tune of Rs. 30,000 and injured two employees. They were taken to the hospital for treatment.

Will the employees get some compensation?

IMPRISONED DOLLARS!

Washington D. C., July 16.

The two year old deadlock between the American and the Argentine Government came to an end with the signing of a new agreement between Eric Johnston, president of MPEA and Dr. Ramon Cereijo, the Argentine Minister of Finance, for unrestricted importation of American films in the next five years.

Now American companies can remit $1,100,000 annually and also invest a part of their earnings in Argentina. The money frozen in Argentina in the last two years is estimated at $5,000,000/-, the earnings from American and British pictures which got there under special deals.

NOT FOND OF MERE PLASTER

Rome, August 4.

Popularly known as Italy's Betty Grable, Silvana Pampanini, once made a chalk cast of her beautiful legs and sent it as a present to the mayor of her village. The mayor took the cast back to the actress to avoid a scandal and was introduced to her while she was doing her morning exercise.

... And then a Song Echoed From the Depths of a Love Struck Valley!

STARLINES'

BHAIRVI

Melodious – MUKESH

Veteran – JAGIRDAR

And Presenting POONAM

THE STAR SENSATION

Written by ARJUNDEV "RASHK" Lyrics by PRADEEP

Music ROSHAN

Junior Guild

Directed by JAGIRDAR

Produced by MATHURADAS

STARLINE FILMS
NEMANI. BLDG.
72 HUGHES. RD. BOMBAY

A gipsy in love these days, Ashok Kumar plays the role perfectly in "Nagma", produced by Filmco.

The cast is back in the mayor's home. Having seen the legs, the mayor's curiosity has probably been whetted.

OH, FOR WHISKY SMELL!

Milan, July 22.

Professor Alberto Basso Ricci, 28, claims to have developed a machine which can produce different odours during the projection of a film, cause winds to stir in the calm atmosphere of a movie, release waves of heat or cold according to the requirements of the screen.

The machine is called "Universalia S. T. 4" and even a child can operate it.

So sure is the professor about his invention that he says: "My experiments have reproduced the odour of brands, coffee, strawberries, fish, chocolate, wine, geese, gasoline and incense—strictly for religious films. If you have the luck of smelling one single film, you will never want to attend an odourless one any more."

We would like to smell whisky in a film out here in Bombay. Can the learned professor reproduce that smell for us?

AN IDEA!

Mexico City, July 15.

54 men forming a rural orchestra of Mexico City, tried to recover their arrears of payment amounting to 1200 dollars in a novel manner.

They went to Mayor Fernando Casas Aleman's office and began playing marches, waltzes, polkas, swing melodies etc. at one time. The result was ear-splitting music which drove half the city crazy. But the money was paid to them on the spot.

AIR WAR!

London, July 30.

The commercial radio of the Duchy of Luxemburg is competing with the Government-monopolized B. B. C. with the help of America's top performers like Bing Crosby, Perry Como and Frank Sinatra. Their recordings are expected to take away most of the B.B.C.'s 50,000,000 person audience.

The B. B. C. will retaliate by purchasing radio shows in the United States performed by British artists.

NOT STUDIO BUT COURT

Bombay, July 23.

The Chief Justice and Mr. Justice Gajendragadkar, at the Bombay High Court, today, issued a notice against 22-year-old Roopa Devi, a film actress, directing her to show cause why proceedings for contempt of court should not be taken against her. The notice was issued by Their Lordships on an application made by Government.

The proposed action is a sequel to a petition filed by Roopa Devi in the High Court challenging Government's threatened order to deport her out of India under the Influx from Pakistan (Control) Act. According to her, she was born of Muslim parents at Amritsar, and owing to disturbances there she came to Bombay. She was a film actress and had been converted to Hinduism. She prayed for the issue of a writ to restrain Government from taking action against her under the Act.

According to the police, Roopa Devi came to India from Pakistan via Jodhpur in June 1949 without a permit and action was being taken against her in consequence of this illegal entry into this country.

At a previous hearing before Their Lordships, the Court refused to hear the plea urged on her behalf as she did not attend the Court according to the undertaking given by her. Their Lordships thought she was in contempt of court and observed they would consider what steps should be taken against her. Government subsequently filed an application moving for contempt of court proceedings to be taken against her.

MUSSOORIE MESS

Mussoorie, July 28.

Mussoorie is buzzing with activity, preparing for the first national autumn festival which will be held from 15th September to October 15, 1951.

The festival covers sports, films, art exhibitions, beauty competitions etc. Many film stars are likely to make a personal appearance at Mussoorie.

Society butterflies, it seems, want only some excuse to make Mussoorie exciting.

Here is a happy, tickling situation from "Albela", featuring Bhagwan and Geeta Bali.

HINDUSTAN CHITRA'S

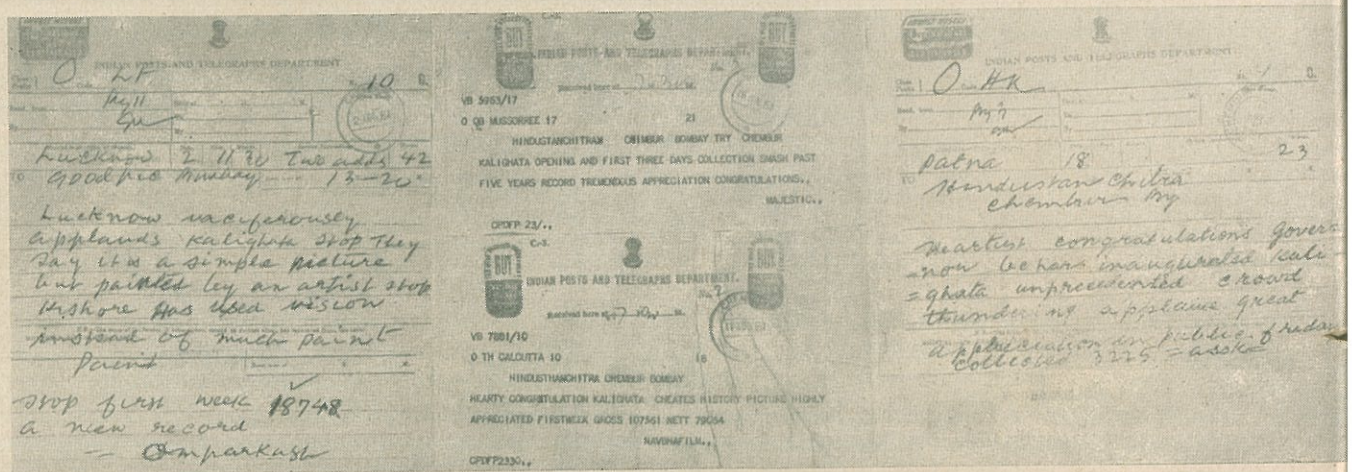
OUT STANDING BOX

KALI

SAHU

THE MAKER OF KALI GHATA

THE TELEGRAMS FROM THE DIFFERERENT DISTRIBUTORS SPEAK FOR THEMSELVES



Lucknow 2 11 10 Twenty two 42 Goodpic Monday — 13-20

Lucknow vacationers applauds kalighata stop They say it's a simple picture but painted by an artist stop Kishore has used vision instead of much paint Parent

stop first week 18748 a new record — Omparkash

VB 5953/17
O QB MUSSOORIE 17 21
HINDUSTANCHITRAM CHEMBUR BOMBAY TRY CHEMBUR
KALIGHATA OPENING AND FIRST THREE DAYS COLLECTION SMASH PAST FIVE YEARS RECORD TREMENDOUS APPRECIATION CONGRATULATIONS.. MAJESTIC..

CPDFP 23/..

VB 7881/10
O TH CALCUTTA 10 18
HINDUSTHANCHITRA CHEMBUR BOMBAY
HEARTY CONGRATULATION KALIGHATA CREATES HISTORY PICTURE HIGHLY APPRECIATED FIRSTWEEK GROSS 107561 NETT 79054 NAVINAFILM..
CPDFP2330..

Patna 18 23
Hindustan Chitra Chembur Bom

Hearty congratulations Govern now be here inaugurates Kali ghata unprecedented crowd thunderin applause great appreciation in public & trade Collected 3225 - asoka

OUR NEXT UNDER PRODUCTION

★ SAPNA ★

Written & Produced by
KISHORE SAHU

Starring
KISHORE SAHU, BINA RAI
KAMAL KAPOOR

Directed by
KIDAR SHARMA

OFFICE HIT OF THE YEAR

GHATA

ACCLAIMED AS THE PRESTIGE PICTURE OF THE COUNTRY

BREAKS RECORDS!

Press Opinions on Kishore Sahu's Prestige Picture "KALI GHATA"

Lofty and philosophic, this theme is beyond the intelligence of other producers . . . a rare emotional treat . . . Kishore Sahu reveals his genius . . . direction is superb . . . "Kali Ghata" is an artiste's dream in celluloid.

—FILMINDIA

An artistic and distinctly beautiful picture with passages of sheer poetry in it, there are parts of it which amuse and others that elevate . . . There is enough in "Kali Ghata" by and large to make it a "must" on every filmgoer's list.

—TIMES OF INDIA

There are flashes of genius in the film, which no lover of motion picture art can fail to appreciate . . . Kishore Sahu is a class by himself . . . Written, produced and directed by Kishore Sahu, "Kali Ghata" is basically a work of art.

—BHARAT JYOTI

Sahu scales new heights in "Kali Ghata" . . . Written, produced and directed by this veteran who has in the past given us such superb pictures as "Raja," "Sindoor," and "Sawan Aya Re" the present *magnum opus* . . . veritable asset to his long list of successful pictures.

—BLITZ

Kishore Sahu who plays the lead remains unbeaten. His performance will put many of our veterans to think over the talents that is need for good acting . . .

"Kali Ghata" is a powerful, imaginative and excellent motion picture . . . a landmark in the history of film-making in India.

—NAGPUR TIMES

"Kali Ghata" is a mile-stone in Indian film industry . . . The miracle that Kishore Sahu has achieved has never been accomplished so far . . . It is a one man show. The Indian film industry should rightly be proud of an intellectual giant like Kishore Sahu.

—SOUND

"Kali Ghata" . . . a superb motion picture . . . In "Kali Ghata" you have a story the like of which unhappily . . . comes once in a long while . . . "Kali Ghata" is a Kishore Sahu picture with a Kishore Sahu touch from the beginning to end.

—RUP BANI

"Kali Ghata" is one of the very few prestige pictures produced by India during the course of film history in the country.

—STRUGGLE

Kishore Sahu, the creative genius, has done it again. Flashes of his genius and his versatility are visible in his latest creation, "Kali Ghata".

—BOX-OFFICE

"Kali Ghata" should be an eye opener to most of the producers . . . Kishore Sahu has proved to be the master-director . . . He is a versatile genius.

—MOVIES

OUR DISTRIBUTORS

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C.P.C.I.: **National Film Distributors, Jaipur**

BENGAL: **Popular Films, Calcutta**

OVERSEAS: **International Film Distributors, Bombay**

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

LET US WAIT!

"At last our prayers are answered. You have begun to review the Tamil pictures. Hitherto we have been seeing some rotten Tamil pictures wasting our money but hereafter our hard earned money will get its real value. Your reviews of Tamil pictures can shock certain film producers of South India, who are producing worst and useless pictures. I trust that the directors and film producers of South India will be benefited by your impartial reviews and I hope they will in future produce some good pictures that will enhance the prestige of the South Indian film industry."

MADRAS. *M. Kandaswamy.*

ONE FOR ALL!

"Volumes have been written about plagiarism and infringement of copyright. But nothing, so far, has been said about the shameful manner in which tunes are lifted from Hindi films and put to use in Tamil and Telugu ones. Hindi producers pay their music directors large sums to invent catchy tunes. Our South Indian producers, without paying a pie, coolly copy those tunes, without even the courtesy to acknowledge the source. Is it just and fair?

"Some producers go even further. They release their pictures earlier with the result that one gets the impression that the stealing has been done by the Hindi producers.

"The result of this is that the creative talent and initiative of South Indian music directors are completely destroyed. Further such songs, lacking originality, usually displease one. Tamil music directors were giving us very good tunes till this pernicious habit started 8 years ago, killing their creative talent completely."

MADRAS. *G. Ramarathnam.*

MOCK SENTIMENTALITY!

"I wish to draw your attention to a PTI news despatch published recently in the papers. It is that "Gen. Cariappa will fast on Fridays, the day on which Mahatma Gandhi was assassinated and Sardar Patel passed away."

"Now if General Cariappa wanted to fast, he could have fasted on any day of the week, let it be Friday if he so chooses. But why unnecessarily drag in the names of Gandhi and Patel, and above all give publicity to it?

"Such affections of tender sentimentality do not become men-of-action. I wish the General had spared us such ridiculous airs."

LUCKNOW. *B. N. Saxena.*

THANKS!

"Going through the questions and answers in the July issue, I was very much shocked to find an opinion expressed by Mr. G. C. Bannerjee from Barrackpore stating that you are heartily disliked by the Bengalees. Who is Mr. Bannerjee to make this generalization about 7 crores of Bengalees living all over the world?

"Mr. G. C. Bannerjee has surely not been elected as the representative of the Bengalees! His personal likes and dislikes can never be counted as the voice of Bengalees as a whole. Mr. Bannerjee may have met some persons who are also of the same opinion and I hope this has led him to speak like this which is utter nonsense.

"In fact Bengalees always appreciate your independent views and right criticism which is sometimes bitter truth. I have heard many Bengalees saying "Baburao spares none from the Ministers down to Shantaram".

"Bengal can never forget her friends in need. How can Bengalees forget the helping hand which you so kindly rendered them during their great calamities namely the Bengal famine and the sufferings after this wretched partition? Your contribution in the form of forceful and sympathetic writings towards the relief of the Bengalee sufferers will always be cherished in the hearts of each and every right thinking Bengalee with gratefulness."

JORHAT. *Pradip Kumar Das Gupta.*

BETTER THAN THE PICTURE?

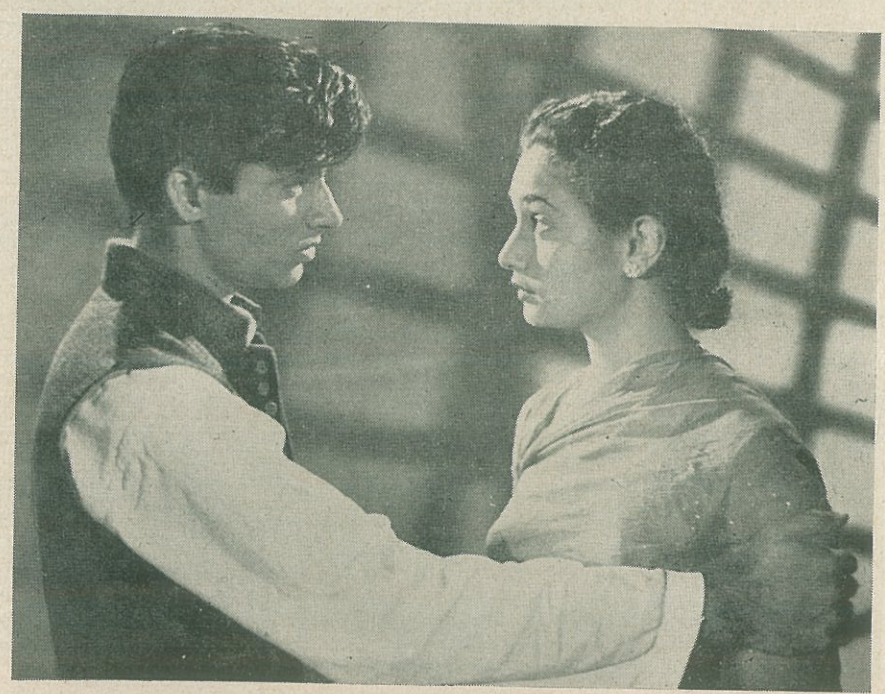
"It was with great delight and admiration that I read your impartial and excellent review of Kishore Sahu's "Kali Ghata". Your own subtle interpretation of such a lofty and philosophic theme has enhanced the beauty of the artiste's dream in celluloid. It is a masterpiece of film criticism and the review of "Kali Ghata" is sure to go down as one of the most memorable reviews that has come from your gifted and versatile pen. I have still to come across another review that can surpass yours in the beauty of the language and masterly interpretation of such a sublime love theme as presented by Kishore Sahu's "Kali Ghata". I am sure millions of your readers of "filmindia" will join me in extending to you our hearty congratulations."

BOMBAY. *M. G. Bhagat.*

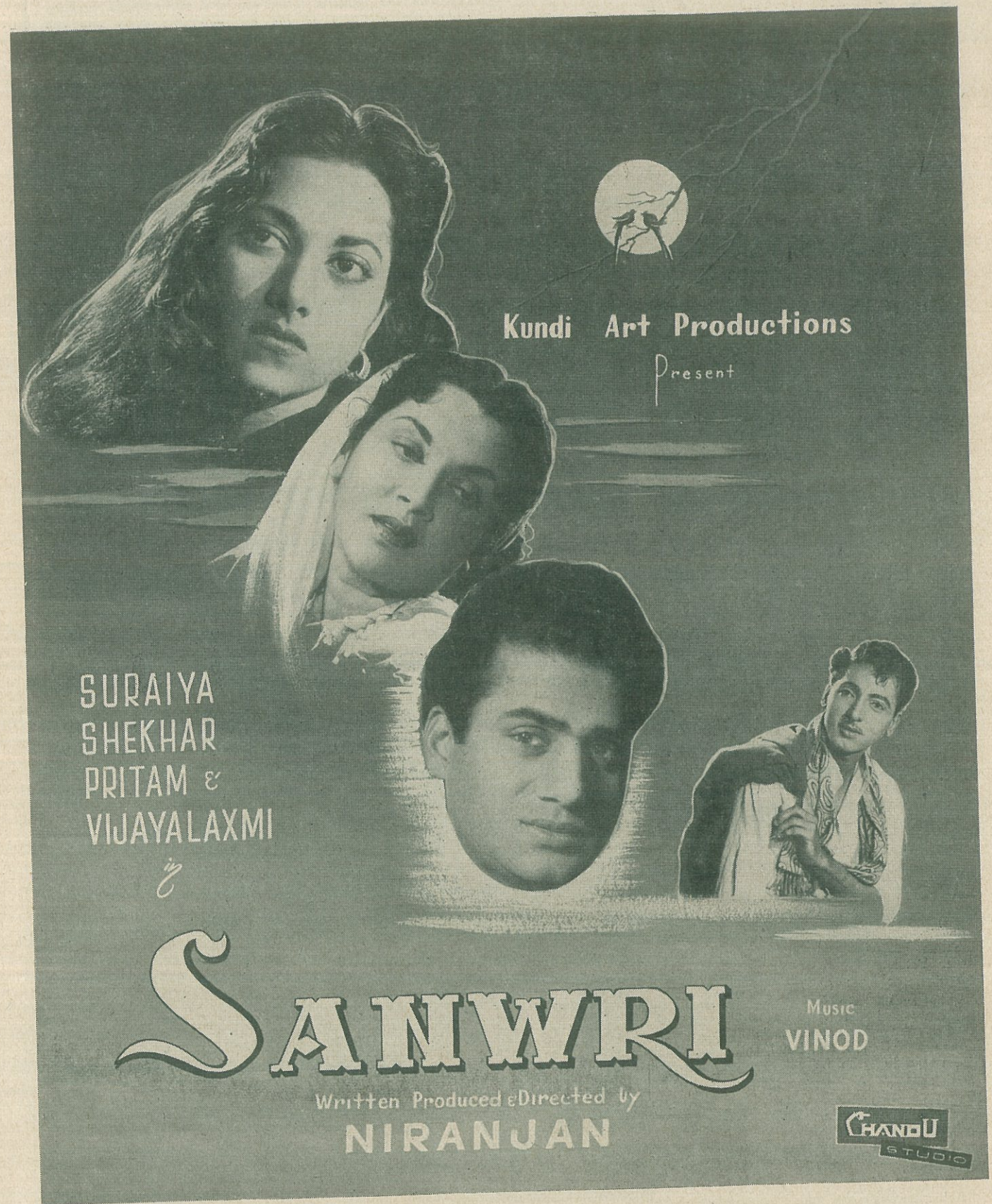
MODIFIED!

"After reading your leading article in the June issue of Filmindia I felt like suggesting a little modification. The facts you have given about the behaviour of the boy students are no doubt real facts and it is time that notice should be taken of your suggestions. But one thing I observe is that you have criticised students in general and have not distinguished boy students from girl students. In my opinion the behaviour of girl students is never rash and foolish anywhere. Do you think girl students are also included in such things, or that you have generalised the facts just by the way, or 'students' denote only boy students?"

AMRITSAR. *Miss U. Khanna.*



Jagdev and Raji, two newcomers, so fresh and intense, appear in "Zalzala" produced and directed by Paul Zils for the Art Films of Asia Ltd.



For Particulars contact :— KUNDI ART PRODUCTIONS,
256, Famous Building, Mahalaxmi, Bombay 11.

NOT FAIR, KUKA!

"The other day I had gone to the Novelty Cinema. When I occupied my seat in the auditorium, I was shocked to see that a certain portion of the screen was lost to me, thanks to a pillar in front of me.

"Is it not the duty of the management to see that such seats are removed, from where even the slightest part of the screen is debarred from the view? Is it not sheer dishonesty on the part of the management to charge the full price for the tickets for the seats, from where the complete view of the screen is not commanded?

"Is it asking too much of the authorities, who collect huge entertainment taxes from the public to punish those who, for the sake of few rupees, subject a section of cinemagoers to such an intolerable discomfort thrice a day, for years together?"

BOMBAY. *Dawoodi S. Akberali.*

SYMPATHY!

"Like Harry Cohen of London I am another who is an invalid. My only duty in life is to witness movies and read all mags. Every time I attend a show I incur very heavy expenditure on conveyance besides paying for my friend who is solely taken to serve as a help to me.

"On reaching the theatre I go straight to the manager and ask for two tickets. My very appearance speaks out clearly my physical disability. But managers of cinemas oblige me with only one ticket saying my friend is able-bodied and does not deserve one. I explicitly tell managers that such an obligation is something like giving a lock without the key. Whatever be my cries they are indifferent and stone hearted.

"When an indiscriminate number of tickets are sold to ladies with cousins, cannot one ticket be sold to a bonafide help of an invalid? Least of all, if managers do not sympathize with my case, the human touch, I am sure, remains always alien to them. Isn't it Sir?"

MADRAS. *V. S. Purandhare.*

LISTEN, BILL!

"I wish to express my thanks to you and "filmindia" for introducing to me William Dieterle, the great artist.

"I had come across one old copy of "filmindia" published in the year 1949. In that copy I read a letter written by William Dieterle under the caption of "Hollywood in Jitters" in Judas's column. The letter gave out the impression of the author as an idealist and real artist. At the very moment I decided that whenever a picture directed by William Dieterle is released, I must not miss that picture. It was due to this letter in "filmindia" that I was able to see such artistic triumphs as "The Hunchback of Notre Dame" and "September Affair"."

BOMBAY. *Chunilal S. Goshrani.*

INDEED!

"Due to the enhanced entertainment tax, all the local theatres, with the exception of Prabhat, have increased their rates. I wonder, if Prabhat is able to manage with its old rates, why not others?"

BANGALORE. *Hari K. Chabria.*

NEW FANS, RAJKUMARI?

"Recently I had been to "Deedar" at the Rajkumari Theatre owned by the famous South Indian Star Rajkumari of "Chandralekha" fame. Though the theatre looks pleasant it has no adequate ventilation. The fans revolve at a height of about 50 feet and that too with only two blades. It is impossible to enjoy a good picture like "Deedar" when you perspire due to the hot weather which is always experienced here. It is a pity that such good pictures should be released in a theatre like this."

MADRAS. *U. R. Wagle.*

TOO BAD, RAJKUMARI!

"The Rajkumari Talkies at Mambalam is a welcome addition to the theatres of Madras. It is quite well constructed and technically well equipped. Its lighting system of concealed lights is both unique and aesthetic. The lounge is a beauty. The seating leaves nothing to be desired. Sanitary and car-park arrangements are adequate.

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presents

NUTAN

SHYAMA ★ BALRAJ SAHANI

SAJJAN ★ KANAIYALAL

ANVAR HUSSEIN ★ MANMOHAN

CUCKOO AND

DURGA KHOTE

in

HUM LOG

A PICTURE WITH A DARING THEME AND A DIFFERENT STORY

Written & Directed by

ZIA SARHADI

Music :

ROSHANLAL

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Present

YEAR'S BIGGEST STAR CAST PICTURE !

BETĀB

Produced & Directed by

HARBANS

Written by:-

HASRAT LUCKNAVI

Music by:-

S. D. BATISH

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"But even this otherwise perfect theatre, seems to have two defects. Firstly, there is no proper provision for queues. The management had better build permanent pavements instead of requisitioning the services of policemen every time. Next, the provision for fans is very poor. The lower stalls enjoy heavenly breeze, considering the altitude at which the fans are fixed. Even for the upper stalls, the fans are inadequate and not properly and scientifically spaced.

"These defects are easily remedied and it is to be hoped that the management will do so."

MADRAS. *N. V. Sundaram.*

BUSY ELECTIONEERING!

"The other night by sheer accident I strayed into the Capitol Cinema. The theatre is a rotten one and I found that every other seat was occupied by boys from the I.N. ships with their cheap-looking girl friends picked up from the sidewalks. Some of the ceiling fans are so old that they were squeaking and I would not have been surprised if the blades of some of them had flown off their hinges.

"The W.C. arrangements are not at all adequate to cope with the large crowds making use of them during the interval. The less I talk about the sanitary conditions the better. I think it is high time that the Municipal Health authorities carried out a raid on this theatre. Cannot our Hon'ble Home Minister, who has thought it fit to deny the fundamental human right of smoking inside cinemas, do something about the appalling conditions obtaining in most of the cinema houses in the city?"

BOMBAY. *K. S. Rajan.*

TOO BAD!

"In the matter of providing inconveniences to its patrons, the local 'Jagat Talkies' is becoming more and more notorious every day. The hall was probably last whitewashed in 1857; the distance between the rows of seats is enough to stop anyone from even standing; the management does not think it worthwhile to repair the broken seats even of the upper class and lastly they have now stopped the records before the show.

"And ours is a town which contains 6000 college students. Shame!"

MEERUT CITY. *Mrs. Krishna Kakkar.*

LISTEN BHAVNANI!

"You have often raised your voice against the stuff served by the Indian Documentaries. No doubt, the general standard leaves much to be desired, but some of this Bhavnani stuff is simply nauseating. Recently I saw the documentary "Accent on Asia". It was largely a repetition of another on the Asian games. That apart, to create what to me appeared as absurd humour, the 'Bhaisab' is introduced. The way a javelin is shown, coming and taking his hat off, a ball and chain throw which breaks his camera lens, and a discus hitting his steel helmet, it is all insulting to the participants. Does Mr. Bhavnani believe that the audience is as stupid, as perhaps he is as to believe that competitors who came from long distances, could give such performances. The crude humour he tried to introduce has killed the documentary. Really, he and his department are veritable white elephants to the Union Government."

JUNAGADH. *Dr. C. N. Wadia.*

It is a situation of cocoanuts together with Husna Banu and Pran together in "Zamane ki Hawa" produced and directed by Walli Saheb.

CHANGE THE MUSIC DIRECTOR

"I agree with Judas that the documentaries of our Films Division have improved by selecting some valuable and interesting topics. But little improvement is seen in their background music. Every time the documentaries and newsreels give us boring music, which makes us take cotton to the theatres, to protect our ears. Mr. Patel, will it be too much to ask the authorities to give us better music and relieve us from this trash and boredom?"

MADRAS. *M. I. Mohamed Ghouse.*

WELL, CLIFFORD?

"'Nagina', which has been given 'A' certificate, was shown to students of junior classes of a local institution at a special show held in the local Liberty Cinema on 5th August.

"The boys who attended the show were mostly between six and fifteen years of age. The proprietors of the cinema say that they had previously obtained permission from the government to exhibit the picture to juveniles. I don't know if any picture holding an Adult certificate can specially be permitted to be shown to non-adults. What then is the use of any classification?

"I would like to draw the attention of the Central Board of Film Censors and Mr. Clifford Agarwala to this irregularity."

LUCKNOW. *Rama Krishna.*

OH, CLIFFORD!

"On the 25th of July '51 I went to see "Buzdil" in the local 'Raja'. I was much surprised to see about a dozen teen-agers (students of the local girls' high school) in the special class, though the picture has been awarded 'A' certificate.

"You have been criticizing the government from time to time, but do you think any one cares? I don't understand why the cinema manager should not be charged with the offence of allowing these youngsters to a picture which they are not supposed to witness.

"Shouldn't the government either give up this certifying business or enforce the laws they make?"

Narendra Singh Vir.

FEROZEPORE CANTT.

HULLO, CLIFFORD!

"Could you please tell me whether, Raj Kapoor or the director of "Sargam", knew the meaning of "Bibi Bibi ziggi ziggi" which are the words uttered by Raj during the last chorus in "Sargam"?

"May I state here that the meaning of these words in the local Swahili (African) language is so vulgar that I would not dare to utter the same. May be Raj or the director never knew the meaning of the aforesaid words but how did the Indian Censor Board censor the picture without knowing the African language at all? Or did they want to exhibit Indian culture among the Africans who fully well knew the vulgar meaning?

COUNTRY WIDE RELEASE

STARRING

NARGIS
JAIRAJ
Bharat Bhushan
K. N. Singh
DAVID
VEERA
&
DURGA KHOTE

MUSIC

S. K. PAL

LYRICS

NARENDRA SHARMA

Produced & Directed by:

JAIRAJ

Sagar

Our Next

A Saga of Love and Revenge

DAKU

Starring

GEETABALI

Produced & Directed by

JAIRAJ

Hindo

P. J. FILM UNIT LTD

D.B.NERCY

208, FAMOUS CINE LABS. & STUDIOS, HAINES Rd. MAHALAXMI, BOMBAY 11

Om Prakash is testing the chin to see how hard Shakila can make it in "Nagma" produced by Filmco.

"What the Africans should have thought about India and her people after seeing a picture like "Sargam"?"

KAMPALA. *K. M. Patel.*

OLD CLIFFORD, AGAIN!

"Your review of "Ustad Pedro" is enlightening. No better denunciation could have been made. That the Censor Board has allowed this picture for exhibition to the public reflects upon the competence of the members of the Board.

"I may be one of the many who were duped by the advertisement of this picture. The sponsors of the picture afford an example of unscrupulous exploitation of the public under the masquerade of publicity. How misleading and yet there is no law to put a stop to this nefarious business!

"How long are we to pay for such fraudulent, misleading publicity?"

BOMBAY. *P. C. Parekh.*

PRAISE FOR SAHU!

"Your review of Kishore Sahu's "Kali Ghata" was most refreshing. Sahu is not merely a great artiste, but also a great friend to rising stars. His principle of making new stars, instead of running after old ones must both be commended and followed. One is tired of seeing the same faces over and over again. Further, there must be an end to the monopoly enjoyed by a few top rank stars. Also, the appearance of new stars will compel the established ones to reduce their inflated rates and thus help to restore the economic equilibrium in the cine industry. To Sahu must go not only the credit of discovering new stars and encouraging young talent, but also the credit for breaking the stranglehold which a few top rank stars have over the cine industry."

MADRAS. *N. V. Sundaram.*

BAD SHOWMANSHIP!

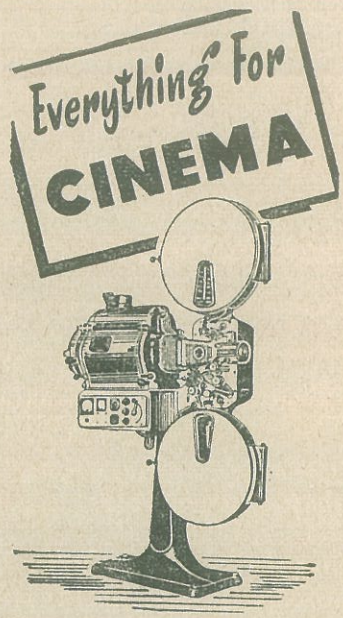
"Here is a glaring instance of how they kill a good picture.

"We went to see Paul Zils' "Hindustan Hamara" on the very second day it was released at Simla at the local 'Ritz' cinema. After the cast was displayed and the picture began, there seemed to be something wrong somewhere. It was either with the print or with the projector. Twice we rubbed our eyes to make sure that we were not in a state of giddiness and we were not seeing the picture sitting in a merry-go-round. "Hindustan Hamara" was shaking so badly that a considerable portion of the audience sitting in the cinema hall began to shout to bring the defect to the notice of the cinema authorities. That, of course, was of no avail.

"'What cannot be cured must be endured', so we sat through all this shaky show. The picture remained shaking inside the hall all the time and when the show was over, we found our heads shaking. A wonderful entertainment. Isn't it?

"Moreover, while Iqbal's 'Sare jahan se achha Hindustan hamara' was being sung in the background and something written was being portrayed on the screen that the slide 'Jai Hind' was flashed and the picture brought to an abrupt end. We were only able to read 'The Players' . . . and in my humble opinion that can't be the end of the picture!"

SIMLA. *Bal Krishan.*



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Snaps from
ANARKALI
A FILMISTAN EPIC!

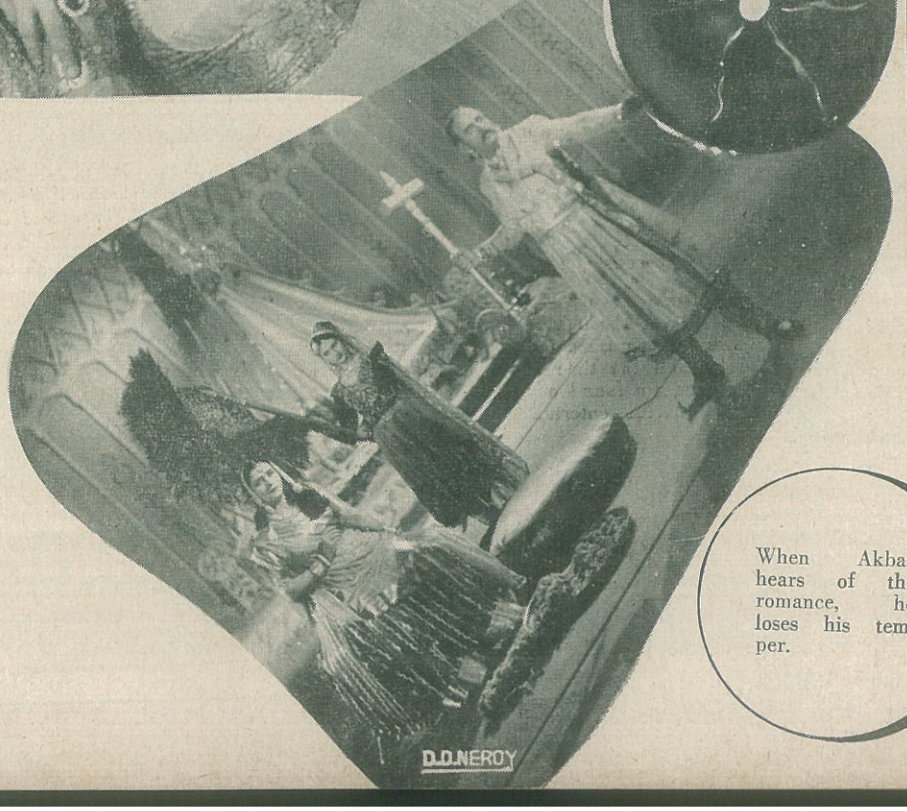
Pradeep gives a fine and gentle portrayal as Prince Salim.

In his arms alright but Bina wonders about her future destiny.

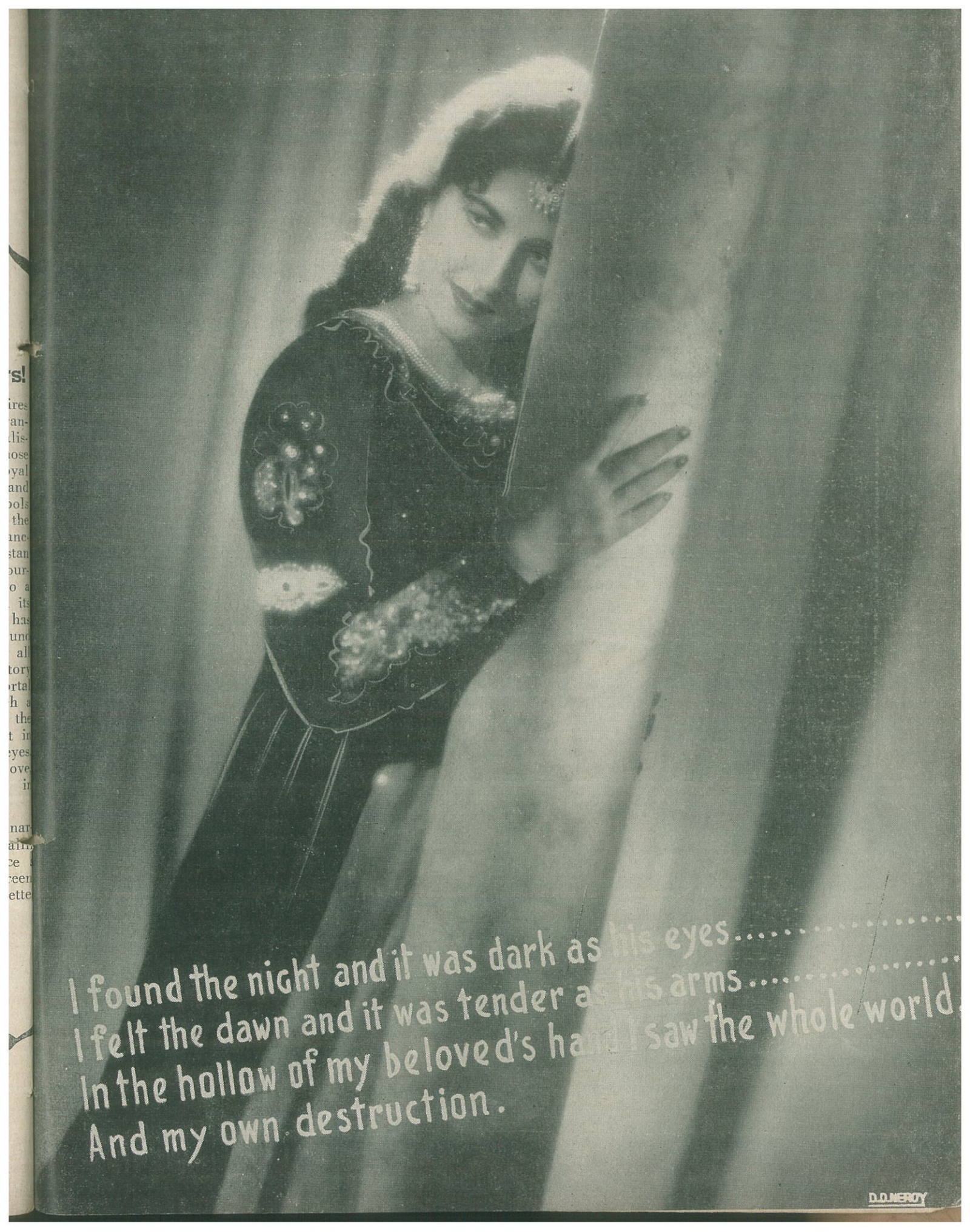
A Tale of Tears!

A Moghul subject requires Moghul splendour to translate to the screen a realistic impression of those glorious days when royal princes learnt tact and diplomacy, not in schools and colleges, but in the homes of singing and dancing girls. Only Filmistan with their unlimited resources could do justice to a story which, apart from its great emotional appeal, has a setting and background which must stagger all other producers. The story of Anarkali is an immortal legend of love in which a Prince went begging to the door of a dancer, heart in hand and love in his eyes. And like all great loves even this story ended in tragedy.

With Bina Rai playing Anarkali and Pradeep as Salim, Filmistan will introduce a new romance on the screen. And who looks a better Akbar than Mubarak?



When Akbar hears of the romance, he loses his temper.


I found the night and it was dark as
I felt the dawn and it was tender a
In the hollow of my beloved's ha
And my own destruction.
saw the whole world.
D.D.NEROY

INDIA'S "A" CE STAR NARGIS

IN INDIA'S "A" PICTURES!

AWARA

Directed by
RAJ KAPOOR
Produced by
RAJ KAPOOR

AMBER

Directed by
JAYANT DESAI
Produced by
JAGAT PICTURES

ANHONEE

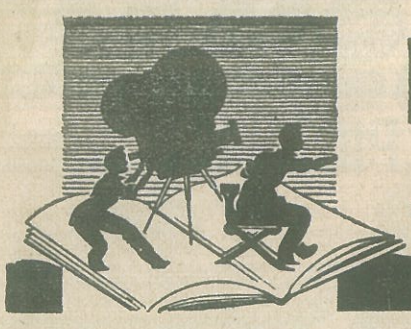
Directed by
K. AHMED ABBAS
Produced by
NAYA SANSAR FILMS

ASHIANA

Directed by
T. SABBARWAL
Produced by
SABBARWAL PRODUCTIONS

ANGARAY

Directed by
K. B. LALL
Produced by
K. B. LALL



PICTURES IN MAKING

BHAGWAN ART PRODUCTIONS (Bombay)

"Albela", a breezy musical comedy, starring Geeta Bali and Bhagwan, has been scheduled for release in October. The picture is reported to contain everything that a filmgoer wants, from an action-packed story to catchy music. Most of the distribution rights have been sold out and "Albela" is expected to do well at the box-offices. The music is by C. Ramchandra. The supporting cast consists of Badriprasad, Pratima Devi, Sunder, Dulari etc. Hard-working Bhagwan is now preparing for his next social titled "Jhamela" which will soon go to the sets.

FILMISTAN LTD. (Bombay)

"Shabistan" starring Shyam and Naseem and directed by B. Mitra was released at two theatres—Capitol and Kamal Talkies, simultaneously on 10th August 1951 where it is running to packed houses. Made in the usual Filmistan tradition, "Shabistan" has plenty of entertainment value and no wonder it has been liked. At the studios, "Anandmath" directed by Hemen Gupta and starring Ranjana, Geeta Bali, Prithviraj, Bharat Bhushan and Janki Dass, is nearing completion. Director I. S. Johar's "Shrimatiji" starring Shyama and Nasir Khan is reported to have become another entertainer. "Anarkali" is making steady progress under the artistic direction of Nandlal Jaswantlal and stars Bina Rai opposite handsome Pradeep, a newcomer.

GEMINI STUDIOS (Madras)

Combining speed with quality is an achievement possible only with Producer-director S. S. Vasan and in his latest social "Sansar", he gives ample evidence of this. A story of everyday life punctuated with smiles, sighs and songs, "Sansar" is said to contain an unusual treatment. The dialogue and songs are by Pandit Indra. Filmgoers don't have to remain curious for long because the picture is scheduled for an early all-India release.

FILMARTS (Bombay)

Producer T. R. Fatechand encouraged by the success of "Buzdil", has begun his new social "Jaal". At a well-attended muhurt ceremony performed by Mr. Gyan Mukherji on 22nd July 1951, Producer Fatechand himself attended to the numerous guests, big and small, present on this happy occasion. In "Jaal" Dev Anand plays the hero opposite Geeta Bali. Others in the cast are K. N. Singh, Purnima, Ram Singh and Rasheed.

PUNJAB FILM CORPORATION (Bombay)

Producer-director Wali Saheb is working fast on "Zamane ki hawa" starring his charming and talented star wife, Mumtaz Shanti. This is said to be a social with a purpose. Other artistes featuring in it are Suresh, Pran, Husn Banu, Amar etc.

Ragini is back in India dancing in "Chamkee", a social story of National Film Circuit.

GURSEY FILM EXCHANGE (Bombay)

This distributing company has acquired several popular pictures for distribution. Some of them are: "Tarana" starring Madhubala and Dilip Kumar, together for the first time, and directed by Ram Daryani, which will be released soon at the Roxy after "Badal"; "Do Ansoo" starring Shamim, Himalayawalla and Shah Nawaz; "Do Baaten" starring Ramola and Narang, directed by H. S. Rawail.

R. B. JHAMUMAL & SONS (Bombay)

This new firm of distributors controls the rights of three pictures: Gope Productions' "Hangama" starring Nutan, Gope, David, K. N. Singh and Yakub; Silver Films' "Dhoon" starring Nargis and Raj Kapoor and "Slave Girl" a costume picture.

TALWAR FILMS LTD. (Bombay)

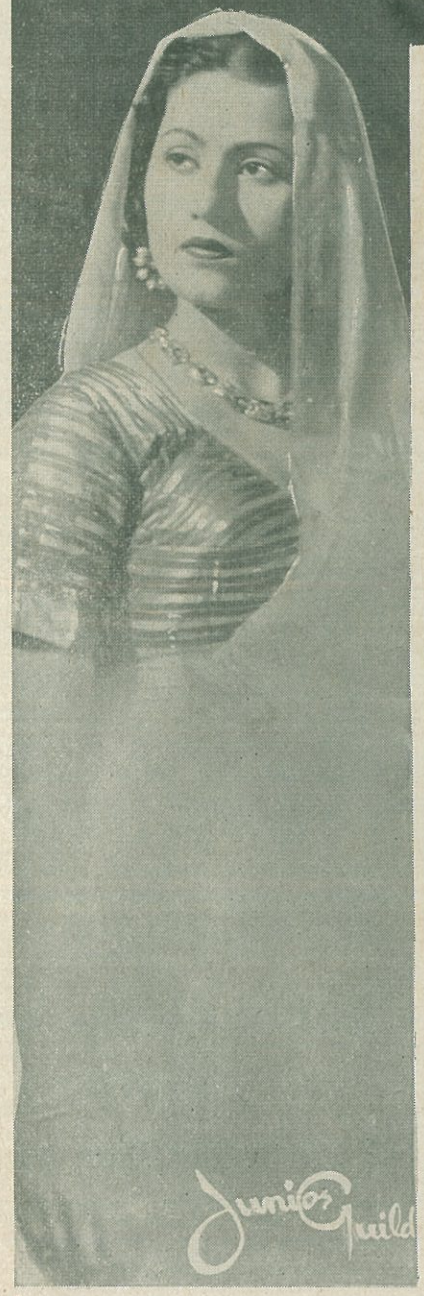
"Saqi" starring pretty Madhubala and Premnath is fast nearing completion and director H. S. Rawail seems to be pleased with the result. "Saqi" is a beautiful fantasy against the picturesque background of ancient Arabia and is expected to become a hit. Others in the cast are Gope, Mohana and Randhir. Meanwhile, Mr. Dewan Dinanath, managing director of Commercial Finance Corporation performed the muhurt of Producer-director Talwar's "Sangdil" starring one of the romantic screen teams—Madhubala and Dilip Kumar. A fitting story dripping with pathos and emotion has been written by Ramanand Sagar. Music is by Saijad.

VARMA FILMS (Bombay)

"Badal" starring Madhubala, Premnath and Purnima and directed by Amiya Chakrabarty, seems to have become a craze with filmgoers, the way it is running in Bombay, Delhi, Lahore, Karachi and other towns. It is the usual Robin Hood story told in an exciting manner and with popular music. Director O. P. Dutta has made good progress with "Parbat" starring Nutan opposite Premnath. The musical score is by Shanker and Jai Kishan. Yet another, the screenplay of which is almost ready, will star Bina Rai and Suryakumar.

TIME FILMS (Bombay)

Popular film star Dilip Kumar performed the muhurt ceremony of "Baghi" starring Naseem and Ranjan on 16th August at Roopam Studios. Direction is in the hands of Anant Thakur. Madanmohan is in charge of music. Ayyoob Khan, brother of Dilip Kumar, is person-



MYRAH FILMS

PRESENT

MADHUBALA · PRITHVIRAJ

SAJJAN

&

SULOCHANA CHATTERJI

IN

BHAWANA

DIRECTION

V. SHARMA & BIREN TRIPATHI

MUSIC PHOTOGRAPHY SONGS

ROSHAN · JAMSHED. R. IRANI · KIDAR SHARMA

WRITTEN BY PRODUCED BY

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For Particulars contact :— **MYRAH FILMS.**

FAMOUS CINE BUILDINGS, MAHALAXMI, BOMBAY 11.

supervising the production and we, efore, expect "Baghi" to be different n the usual rut of pictures.

TIN BOSE LTD. (Bombay)

Producer-director Nitin Bose believes in eful script work before going on the and, we are sure, this picture will n out to be one of the best he has ever de. Well-known director R. C. Boral New Theatres fame will give the music.

LMKAR LTD. (Bombay)

"Deedar" has appealed immensely to types of filmgoers and is still running y well at the Minerva, Bombay. This jubilee picture has met with roaring ccess in many other towns as well and Producer Rajendra Jain can safely pat himself on the back for having produced a box-office hit. Director Hiren Bose has almost completed "Ghunghroo" a musical comedy starring lovely Sumitra Devi, Kuldip Kaur and Om Prakash, who has the finest role of his career. "Shikwa" under Ramesh Saigal and starring Nutan and Dilip Kumar is making good progress and threatens to be another emotional experience for the filmgoer.

GULISTAN FILMS (Bombay)

Screenplay writers Inder Raj Anand and Vishram Bedekar, are reported to have made "Rangeeli" a significant social and with Najam Naqvi, producing and directing, it might turn out to be another box-office hit. The star cast consists of Rehana and Raj Kumar, Naqvi's star discovery, and Yakub. We wish the best of luck to Naqvi on his new venture.

SADIQ PRODUCTIONS (Bombay)

Producer-director Sadiq is all smiles with "Saiyan" doing excellent business in Delhi and Bombay, at the Lamington, where it is running to crowded houses. "Saiyan" stars Madhubala, Sajjan, Ajit, Raj Mehra etc., and being his prestige picture, Sadiq attended its premiere in Delhi.

S. K. FILMS (Bombay)

Producer-director S. K. Ojha, Ashok Kumar, Nalini Jaywant and a few members of the technical staff flew to Cairo for outdoors of "Naz" a costume fantasy. Ojha is the first Indian producer to have taken this praiseworthy step and we hope all this helps in making "Naz" an attractive picture and a box-office proposition.

SHAHIN PICTURES (Bombay)

Producer-director S. M. Nawab has completed a good bit of "Saz" starring Nigar, Nasir, Yakub and Arti. "Saz" is reported to have a progressive theme with intellectual appeal.

ANEEL PICTURES (Bommbay)

"Shisham", Producer Ram B. Idnani's maiden production, starring Nutan and Nasir Khan, is making steady progress. Director Kishore Sharma promises to make it an emotional picture with Abid Gulrez writing its story and dialogue.

KUNDI ART PRODUCTIONS (Bombay)

Painstaking and enthusiastic Producer-ector Niranjan has completed a few quences of "Sanwri" starring Suraiya d Shekhar. Two new finds make their ebut in "Sanwri"—Nirmal and Pritam.

CHITRAMAHAL LTD. (Bombay)

Producer-director Roop Sanwre is working hard on "Ek tha Larka" starring Geeta Bali, Bharat Bhushan, Umesh Sharma, Janki Dass etc. and hopes to complete it soon. "Ek tha Larka" is said to be "the story of a good bad boy" and is bound to be interesting.

P. J. FILM UNIT (Bombay)

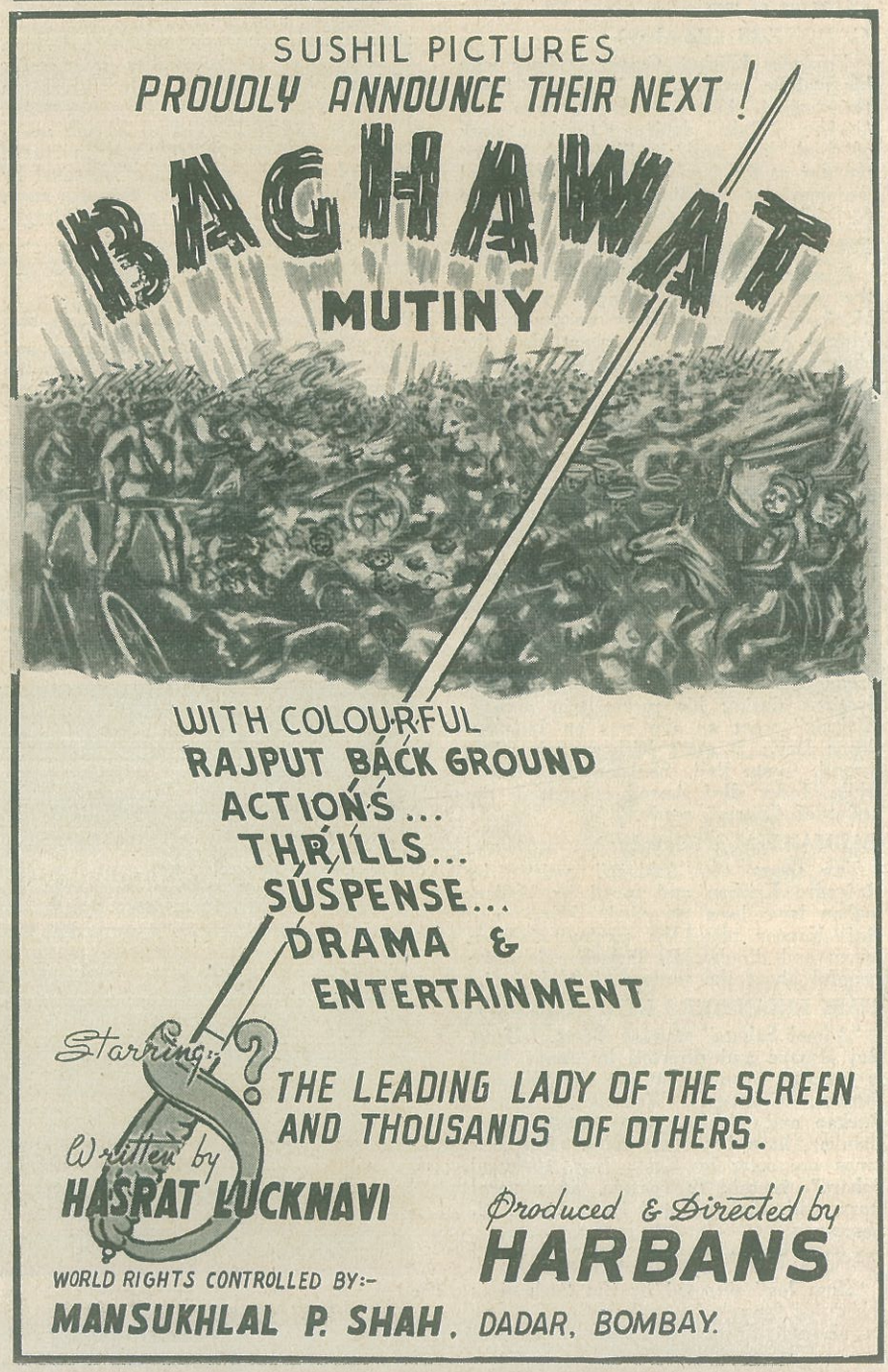
Produced and directed by well-known actor P. Jairaj, "Sagar" starring Nargis and himself, was accorded a warm reception in Delhi. "Sagar", as the title implies, is the tragic romance of a fisher-girl set against the stormy background of the sea. The supporting cast consists of David, K. N. Singh, Durga Khote and Veera. Some of the tunes by S. K. Pal are attractive. In the meantime, the script of "Daku" starring Geeta Bali, is getting ready.

BAKSHI BROTHERS (Bombay)

Bakshi Jung Bahadur's "Khazana" starring Madhubala, Om Prakash, Nasir, Gope etc. is nearing completion and is reported to have become good.

SAI PRODUCTIONS (Bombay)

Hitherto a popular music-director, C. Ramchandra has now started his own production company and in his maiden production taken a star cast consisting of vivacious Kamini Kaushal, Gope and Om Prakash. We hope C. Ramchandra



shows his skill in the production line as well.

GOOD LUCK PICTURES (Bombay)

Director J. P. Advani seems to be anxious to make a good job of "Saloni" starring Nalini Jaywant, Purnima, Ashok Kumar etc. the way he is going about it. "Saloni" is a romantic story of throbbing heart-strings with emotional appeal. The musical direction is by Vasant Prakash.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is working slowly but steadily on "Angaray" starring Nargis, Pran, K. N. Singh, Paro, Vanmala, Jagirdar etc. and tells us that it will be an interesting social. S. D. Burman is in charge of music.

G. ROVERS (Bombay)

Producer Krishan Grover is busy with his maiden social "Baba" starring Sumitra, Sajjan, Ulhas, Sapru, Jeewan and Cuckoo. "Baba" depicts a touching story of filial love and is likely to become popular at the box-offices. The story and dialogue are by Shums Lucknavi while S. D. Burman has given the music.

FILMCO (Bombay)

Producer-director Nakshab is happy at the way "Nagma" is taking shape at the M. & T. Studios, a story written by K. Ahmed Abbas. Nalini Jaywant plays the charming heroine in love with the romantic singer Ashok Kumar, spurning the love of a prince. Lyrics are by Nakshab set to music by Naushad.

ART FILMS OF ASIA (Bombay)

"Our India", produced and directed by Paul Zils, has been bought by Regent Film Distributors, London, and they are releasing it at various theatres in the United Kingdom under the title "Dawn of India". This deal might probably pave the way for commercial exhibition of other Indian films. Paul Zils has also made arrangements for one joint Indo-German production and three Anglo-Indian productions during his recent trip abroad. "Zalzala" went on the sets on Independence Day. It stars Kishore Sahu, Dev Anand, Geeta Bali, Shakoor etc. Meanwhile Inder Raj Anand is getting the script of "Sitam" ready.

SABHARWALS (Bombay)

Two songs of "Ashiana" written by Rajendra Krishan and tuned by Madanmohan have been recorded. Nargis and Raj Kapoor play the romantic screen lovers and director B. Tirlochan is quite hopeful about the success of "Ashiana".

FILM FINANCIERS LTD. (Calcutta)

"Anmol Sahara" starring Geeta, Nilima, Raj Kumar and directed by Amar Dutt is nearing completion at the Eastern Studios, Calcutta. Well-known dancer Cuckoo and Amita, two artistes from Bombay, have important roles. Playback songs are sung by Geeta Roy. "Anmol Sahara" is said to contain an unusual story, with dialogue and lyrics by B. M. Sharma.

RANJIT MOVIETONE (Bombay)

"Hum log" directed by Zia Sarhadi is scheduled for release at the Liberty. After an absence of over a decade, Chandulal Shah has again taken to direction and we hope he has not lost the old touch which brought prestige to Ranjit. This one is called "Papi" starring Nargis and Raj Kapoor and work is in full swing.

NATIONAL FILM CIRCUIT (Bombay)

Director J. K. Nanda has nearly completed "Chamkee" starring Ragini, Roopmala, a new find, Shekhar, Mira Misra, Ullhas, Jeevan, Cuckoo etc. The story centres round two boys who look alike but think and feel differently in regard to love and life. The Desai brothers Maganlal and Chhaganlal and Chimanlal Popatlal, tell us that "Chamkee" will hit the bull's-eye, they mean the box-office.

TRIVEDI PRODUCTIONS (Bombay)

"Jalpari", a spectacular costume picture starring Nalini Jaywant and Ashok Kumar, is being shot at the studios by director Mohan Sinha. Geeta Bali and Bipin Gupta have been cast in important roles. Producer Chimanlal Trivedi has an ambitious programme of many more pictures, some of them being "Nasiba" directed by Nanubhai Vakil to go on the sets soon, "Raja Harishchandra" and "Chirag-e-cheen".

RAJHANS PICTURES (Bombay)

Producers J. P. Agarwal and Bany Talwar are making "Sangam" with the sole purpose of entertaining filmgoers and this comedy stars Geeta Bali opposite Shekhar. The picture is being supervised by S. U. Sunny, producer-director of "Babul" and directed by Kiran Kumar, his erstwhile assistant. Ram Ganguly is reported to have given haunting melodies.

SHANKER THEATRES (Bombay)

"Nirmal", a hilarious comedy starring Purnima, Amarnath, Cuckoo and Mirza Mushraf, has been nearly completed. Bulo C. Rani has given some catchy tunes and combined with Mirza Mushraf's comic antics, "Nirmal" should do well.

STARLINE FILMS (Bombay)

Producer Mathuradas wants to make "Bhairavi" starring Poonam, a new find, Mukesh and Jagirdar, a different kind of a picture. Besides acting, Jagirdar will also direct it.

SUPER PICTURES (Bombay)

Producer-director Aspy's "Maya Machhindra" in Hindi and Marathi is ready for release. The Hindi version stars Nirupa Roy, Trilok Kapoor, Usha Kiran and Surendra while the Marathi version stars Hansa, Vivek, Usha Kiran and Chonkar.

MUNSHI PRODUCTIONS (Bombay)

"Kafila" a musical mystery thriller, starring Nalini Jaywant and Ashok Kumar, is going to be one of those box-office hits if reports are to be believed. It is Producer S. M. Munshi's maiden offering, personally supervised by Ashok Kumar.

NEW PREMIER FILMS (Bombay)

Producers Ahluwalia and Ashok Kumar are anxious to complete "Nau Bahar" by the end of December. It has a distinguished cast consisting of Nalini Jaywant, Ashok Kumar, Jagdish Sethi, Badriprasad, Kuldeep Kaur and a charming new find. This company is searching for new talent for its future productions and film aspirants shouldn't lose this opportunity if they want to make good.

NAYASANSAR (Bombay)

Well-known journalist K. Ahmed Abbas has become a producer-director again and the maiden production of this new company is called "Anhonee". Starring popular Raj Kapoor and Nargis, Ahmed Abbas tells us that it is a picture with a beautiful theme and one worth waiting for. Other stars featuring in it are David, Badriprasad, Veera and Om Prakash. We hope Abbas' efforts are crowned with success.

Seems to be a tender love scene between Nutan and Dilip Kumar in "Shikwa", a social theme produced by Filmkar Ltd.

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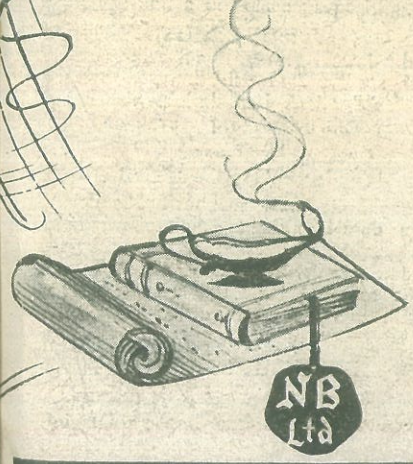

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Audiography
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